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EXPERT ADVICE TO HELP IMPROVE YOUR PHOTOGRAPHY

Issue 105

Digital SLR Photography

Photo technique

OUTDOOR SKILLS

✔ SHOOT AMAZING FLORAL IMAGES ✔ TAKE STUNNING NATURE CLOSE-UPS ✔ BLEND EXPOSURES



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TOP DOG!

We help a reader capture her best ever dog portraits





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Hi Philae, good to hear from you again. Have a safe trip!

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WELCOME TO THE AUGUST 2015 issue of *Digital SLR Photography*. With the summer now in full swing, the temptation to head into the garden, put your feet up and relax with a drink or two is hard to fight. I'll admit I've already enjoyed the odd bottle of Asahi sat in the evening sun and it's a great way to chill after a solid day's work.

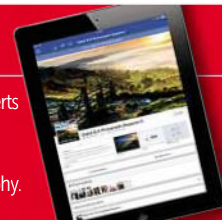
My wife is quite the talented gardener so we've lots of colourful flowers and plants to admire, along with a variety of wildlife visitors, including butterflies, finches and tits. Our water feature is home to frogs and newts and, with countless tadpoles getting bigger by the day, it won't be long before I hear the patter of tiny webbed feet on the decking. If you have a garden that's in full swing too, our *Ultimate Guide to Nature Close-ups* and techniques for flower photography will help you capture some stunning images. We've lots more useful advice on offer in this issue that is sure to help improve your photography skills, too. We've an expert workshop to capturing great dog portraits and tutorials covering a range of topics from blending exposures to using ND filters with flash and taking tasty shots of food. There's lots more too in this month's issue but I'm out of space, so I'll leave you to discover them for yourself. All the best!

Daniel Lezano **Editor**



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OVER HALF A MILLION FOLLOWERS AND GROWING! Get online and interact with the experts at *Digital SLR Photography*. You can follow us on Facebook (facebook.com/digitalslrphoto), tweet us on Twitter (@digitalslrphoto), join us on Flickr (flickr.com/groups/digitalslrphoto) or email us (dslrfeedback@dennis.co.uk) to keep up to date with all that's going on in photography.



ON THIS MONTH'S COVER...

This month's colourful cover image was captured by Andrew Mayovsky and show pink rhododendron flowers on a mountainside set against the early glow of a sunrise. If it's enough to inspire you to take your own stunning flower images, then check out *Flower Power* on page 83.



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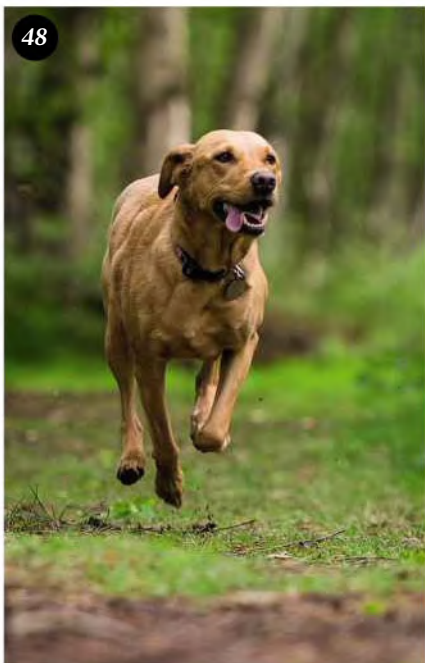


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CONTRIBUTING THIS MONTH...



Daniel Lezano

With over 30 years' experience as an enthusiast SLR photographer and 20 years on photo magazines, editor Lezano is as passionate as ever about photography, in particular portraits.



Caroline Schmidt

With extensive experience working on magazines, contributing editor Caroline is passionate about photography and delivering an inspiring magazine each month.



Jordan Butters

With a finger always on the pulse of all things photography, Jordan turns his hand to most things: he's our social media master, features guru and talented pro photographer.



Ross Hoddinott OUTDOOR

He's not only an award-winning nature photographer, a leading expert in landscape and wildlife photography, he's a top tutor, too. rosshoddinott.co.uk



Helen Dixon LANDSCAPES

Helen is living the dream, having given up a full-time job to live in Cornwall and become a professional landscape photographer. helandixonphotography.co.uk



Lee Frost LANDSCAPE & TRAVEL

A long-standing regular contributor, Lee is a fountain of knowledge when it comes to shooting landscapes and delivering expert tutorials. leefrost.co.uk



Adam Burton LANDSCAPES

A highly successful landscape photographer, regular contributor Adam Burton is the author of the photography book *The Dorset Coast*. adam-burton.co.uk



Mark Bauer LANDSCAPES

One of the UK's leading landscape photographers and a celebrated author, Mark enjoys photographing the south west of England. markbauerphotography.com



Matt Cole CLOSE-UPS

A British wildlife photographer, specialising in small creatures, shares his expertise in this month's *Ultimate Guide* to nature photography. mattcolephotography.co.uk



Amos Chapple TRAVEL

Whether on earth or in the air, New Zealand-based Amos Chapple is a leading travel photographer and pioneer of drone photography. amoschapplephoto.com



Richard Hopkins TESTS

With over 30 years' experience testing cameras on photography magazines, Richard's one of the UK's leading technical experts on putting photo kit through its paces.

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Portfolio

Pink Sunset

by Tatyana Nevmerzhytska

500px.com/tatyana_kiev

"This was shot at our spring workshop in Kiev Botanical Gardens in Ukraine. Having waited for the golden hour, I used the sun as a backlight and a reflector as the key light. We chose the model, outfit and scene to complement each other – I think the model's pose and emotion encourages you to come up with your own story behind the shot."

Nikon D610 with NIKKOR 85mm f/1.4D lens.
Exposure: 1/1600sec at f/1.8 (ISO 100).





Faith by Tatyana Nevmerzhytska

500px.com/tatyana_kiev

(Above) "This image is part of a series devoted to the confusion of a young woman who has experienced unrequited love. The backdrop for this shot was incredible – we visited Kiev Pechersk Lavra, a historic Orthodox Christian monastery in Kiev."

Nikon D7000 with NIKKOR 85mm f/1.4D lens. Exposure: 1/800sec at f/1.8 (ISO 100).

Spring Tenderness by Tatyana Nevmerzhytska

(Centre left) "Shot last winter at a workshop that I hosted, this image is one of several winter characters we planned to photograph. However, by the time we came to the workshop, most of the snow had melted, so we turned it to our favour and created a look of early spring."

Nikon D7000 with NIKKOR 85mm f/1.4D lens. Exposure: 1/1000sec at f/1.8 (ISO 100).

The Librarian by Tatyana Nevmerzhytska

(Bottom left) "This is part of a series about a young teacher coming to work in a big city university. I decided to make one surrealistic photo for the series. My assistant threw up papers that we had made to look like ancient letters and I combined the exposures in post-processing."

Nikon D610 with NIKKOR 85mm f/1.4D lens. Exposure: 1/500sec at f/1.6 (ISO 100).

The Teacher by Tatyana Nevmerzhytska

(Right) "I shot the entire teacher series inside Kiev Polytechnic Institute. The buildings feature incredibly beautiful architecture that conveys the atmosphere and mood of history. We styled our model teacher to mirror the aesthetic of this image shot in the institute's grounds."

Nikon D610 with NIKKOR 85mm f/1.4D lens. Exposure: 1/1250sec at f/1.6 (ISO 100).

500px Perfect for photos

Every photographer featured in *Portfolio* receives a year's Awesome membership to online photo community, 500px. The Awesome membership includes unlimited uploads, advanced statistics, Google Analytics support, a customisable portfolio and the option to license your images through 500px Prime. 500px is the perfect place to discover, share, buy and sell images from the best photographers from around the world. For more information on 500px memberships, visit: www.500px.com/upgrade





Colloquial Dream by Correy Bratton

www.flickr.com/photos/correy_bratton

(Top left) "This is a fishing jetty near my home. I was without my camera for two months due to it being hit by a wave so once I finally received a new camera, this was my first stop. The title comes from a song by one of my favorite jazz musicians, Charles Mingus. It was taken at sunset – the light was perfect and I only had to use my Big Stopper."

Nikon D800 with Zeiss Distagon T* 18mm f/3.5 lens. Exposure: 418 seconds at f/16 (ISO 50).

Jagged Edge by Correy Bratton

(Above left) "This was taken at Araha Beach in Japan, a popular location for tourist and locals. There are three amazing rock formations here – I was drawn to this formation because of the jagged edges. The weather conditions were perfect; an overcast day with rough seas. I took off my shoes, grabbed my tripod, camera, lens and filters and went into the water. I used a B+W 3.0ND and Lee Filters ND grad."

Nikon D300s with Tamron 10-24mm f/3.5-4.5 lens. Exposure: 428 seconds at f/29 (ISO 100).

The Otherside by Correy Bratton

(Top right) "It was an overcast Sunday afternoon as my family and I walked to the beach to photograph this jetty – the same jetty as seen in *Colloquial Dream*. As I started shooting I quickly realise that I would need to take multiple long exposure shots to properly capture the scene sharply front to back. I took shots focusing on the water, the sky and jetty and then focus stacked them in Photoshop."

Nikon D300s with Zeiss Distagon T* 18mm f/3.5 lens. Exposure: 420 seconds at f/22 (ISO 100).

Journey by Correy Bratton

(Above right) "This ruin is a very popular destination for tourists and weddings. I have visited this location many times over the past two years, yet only walked away with this image. This was taken around noon with the sun high in the sky; however there was amazing cloud coverage and the seas were rough. I used my Zeiss 18mm lens with my Lee Filters Big Stopper and Hitech IRND ProStop 3.0ND filter."

Nikon D800 with Zeiss Distagon T* 18mm f/3.5 lens. Exposure: 277 seconds at f/22 (ISO 50).

Cristal

by Daniela Romanesi

www.danielaromanesi.com

"The colours and forms of nature easily hold my attention. When it rains and the sun comes out I always head to the garden to witness the light shining through the drops of water, making the colours more vivid. Macro photography highlights details that go unnoticed – it reveals a charming and almost invisible world, full of colours and shapes."

Sony Alpha 99 with Sony 100mm f/2.8 Macro lens.
Exposure: 1/500sec f/2.8 (ISO 3200).



Cloud Attack by Alexander Riek

www.photographichorizons.com

(Top) "The beautiful Seljalandsfoss is probably the most photographed waterfall in Iceland. This image is a blend of two images: one for the sky and then a longer exposure using a B+W ten-stop (ND1000) filter for the waterfall. I wanted to keep the structure of the clouds, but also capture the smooth, silk-like texture of the falling water."

Nikon D800 with NIKKORAF-S16-35mm f/4 lens. Exposure: 150 seconds at f/10 (ISO 200).

Angry Mountain by Alexander Riek

(Above left) "A close up of the majestic peak of the highest mountain in New Zealand. Mt. Cook (or Aoraki as it is called in Maori) is situated on the South Island and stretches up to 3,724m at its peak. This image was taken from Hooker Lake at around sunset using a long focal length to create a layered effect between the foreground mountain in shade, the illuminated peak and the dramatic clouds and sky behind."

Nikon D800 with Sigma 120-400mm f/4.5-5.6 DG lens. Exposure: 1/80sec at f/4.4 (ISO 200).



Sky Window by Alexander Riek

(Above) "Situated on the coast of Brittany, the 'Phare du Petit Minou' is probably the most picturesque lighthouse in France. I was waiting for the sun to break through the clouds at sunset and my patience was rewarded with some awesome light. Again, I took two shots: one long exposure for the foreground to achieve a smooth effect in the water and then one shorter exposure for the dramatic sky."

Nikon D800 with NIKKORAF-S16-35mm f/4 lens. Exposure: 30 seconds at f/11 (ISO 200).

Glacial Water by Alexander Riek

(Right) "While hiking through the Aoraki National Park in New Zealand this beautiful view presented itself to me. The dramatic sky at sunset was incredible with the last rays lighting up the peak of Mt. Cook. Once again, I decided on a long exposure for the foreground using a ten-stop filter and a normal exposure for the sky. I love the contrast that this creates between the smooth water and detailed sky above."

Nikon D800 with NIKKORAF-S16-35mm f/4 lens. Exposure: Ten seconds at f/11 (ISO 200).



Snapshots

YOUR MONTHLY PHOTO DIGEST



PHOTO © 2015 MICHAEL POLIZA

THE WORLD'S MOST MAGICAL WILDERNESS

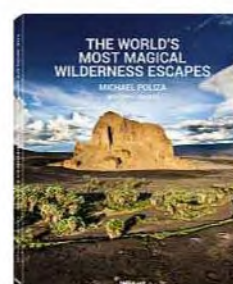


RENOWNED TRAVEL PHOTOGRAPHER MICHAEL POLIZA TELLS USA LITTLE ABOUT HIS LATEST 'BEST-OF' BOOK



WHEN IT COMES to gorgeous coffee-table books about Africa and the polar regions, photographer Michael Poliza's creations are often best-sellers. His latest book is expected to be no exception. Featuring his favourite adventures to the most remote corners of the world, *The World's Most Magical Wilderness Escapes* profiles his favourite photographic encounters in the last five years, paired with breathtaking landscape and wildlife photography. "The book answers the question where I believe the world is most magical and beautiful...

and all of the places can be visited in relative comfort", says Poliza. And, for the first time, he shares with you his experiences, local knowledge and valuable practical advice so you too may consider visiting. Of all the places published, Poliza reveals the remote and diverse landscapes of Danakil Depression, Ethiopia, and The Suguta Valley in Kenya to be his favourite and home to unexpected happenings, so be sure to look out for those when enjoying the imagery. © *The World's Most Magical Wilderness Escapes* by Michael Poliza, published by teNeues, www.teneues.com. All rights reserved. www.michaelpoliza.com





SIMON NORFOLK

Main image & inset: Awinning image from the 2015 Sony World Photography Awards and the winning shot from the under 12s category of the RSPCA photography awards.

OBITUARY

MARY ELLEN MARK 1940 - 2015

Legendary American photographer Mary Ellen Mark has sadly passed away, aged 75. Best known for her compassionate photojournalism, she focused her lens on the unseen and unfortunate side of society, using her powerful imagery to share stories that may otherwise have gone untold. Of her collections, the most notable were *Streetwise*, which captures the raw story of prostitution in Seattle during the early 1980s; and *Ward 81*, a series of images taken within a maximum-security women's ward of a state mental hospital in Oregon. The latter collection earned her widespread recognition as one of the most influential photographers of our time.

She was a celebrated Magnum photographer, exhibited in galleries around the world and published 18 photography books, her first called *Passport* in 1974, as well as featuring in some of the most highly-regarded titles in circulation, such as *Life*, *Rolling Stone*, *The New York Times* and *Vanity Fair*. She was also awarded three Robert F. Kennedy Journalism Awards, a Lifetime Achievement in Photography Award from the George Eastman House and the Outstanding Contribution Photography Award from the World Photography Organisation.

Mary Ellen Mark passed away on 25 May 2015 after suffering from Myelodysplastic syndrome, a disease affecting bone marrow and blood.

www.maryellenmark.com

Call for entries

WIN CASH PRIZES, EQUIPMENT AND RECOGNITION BY ENTERING THESE TOP-RATED PHOTO COMPETITIONS

● **SONYWPO:** One of the biggest and most highly-regarded photo competitions, the prestigious 2016 Sony World Photography Awards is now open for entries. Now in its ninth year, there are five separate competitions running simultaneously – Professional, Open, Youth, Student Focus and National Awards – with several categories across each. There's a staggering USD\$30,000 in prize money up for grabs as well as camera kit and worldwide recognition. Last year's competition attracted more than 173,000 entries from over 170 countries, so competition will be fierce! Entries for the 2016 awards closes in January 2016 – to find out more, visit: www.worldphoto.org

● **TRAVEL PHOTOGRAPHER OF THE YEAR:** If exploring and capturing the world on camera is your passion, then the 2015 Travel Photographer of the Year competition is certainly for you. Now in its 13th year, there are 11 prize categories including, for the first time, mobile photography, that boasts a £500 prize purse! The standard of entries is always high, but so are the rewards,



WILL JENNINGS

with cash prizes, gifts and exposure in the popular TPOTY exhibition up for grabs. You can enter up until 1 October 2015 by visiting: www.tpoty.com

● **BRITISH LIFE:** Golly gosh – a celebration of all thing quintessentially British! The second year of this annual contest to showcase British life is now open for entries. The competition has a £10,000 prize fund. For more details, visit: www.blpawards.com

● **RSPCA YOUNG PHOTOGRAPHER:** Aged 18 or under and got an eye for a striking composition? The RSPCA is looking for its next Young Photographer of the Year. There are three age-based categories: under 12s, 12-15 years old and 16-18 years old, as well as three content-based categories; Portfolio, Pet Personalities and Farm Animals. The Overall Winner nets a seal photography masterclass with award-winning wildlife photographer Danny Green. Enter before 23 August 2015 – for entry details, visit: <http://young.rspca.org.uk>

SWEET SOUND OF MONEY

SPECIAL REPORT

WE SPEAK TO PHOTOGRAPHERS ABOUT THE LATEST ROW OVER IMAGE RIGHTS

A BATTLE HAS COMMENCED between photographers and the music industry. In the wake of an open letter to Apple from singer Taylor Swift demanding artists to be compensated for their music, music photographer Jason Sheldon retorted accusing Swift of double-standards and requested the same "fair deal" for her photographers. In his letter, Sheldon wrote: "Photographers don't ask for your music for free. Please don't ask us to provide you with your marketing material for free." It has come to light that Swift's agreements with photographers permitting them to shoot in the pit for her performances, gives her ownership of their images and strict limitations for image use. It seems such contracts are also becoming increasingly commonplace with other artists too.

Sheldon's not the only professional photographer shouting out about the increasingly restrictive rights for photographers and the crippling effects it's going to have on new talent trying to establish a living in the music industry. John McMurtrie, photographer for Iron Maiden among other bands, has shared his thoughts in a recent blog post, in which defends and condemns such 'all rights' agreements. "Nothing derails a cleverly planned marketing campaign more than unofficial merchandise...and I for one am on the band's side," says McMurtrie.

"I agree that photographers given access to photograph a band should not exploit them by selling images for unofficial merchandise, like calendars and posters. We should, however, have the right to sell good images on to other publishers," says McMurtrie.

He describes the agreements as: "an aggressive 'all rights' exploitation contract that is usually issued just before the act is due on stage. If you don't sign, you don't get into the pit." His comments go on to describe the challenges music photographers face, the often low rates and high expenses some might expect as well as the work involved in earning a place in the pit – all to get shots they cannot use. "There is a direct correlation between the quality of a show and the coverage you get in a magazine, with how

much you earn," says McMurtrie. Arguably this is why building an image library and second sales are so important, but an all rights agreement restricts photographers using the images in their portfolio, too.

Some people argue that if the photographer has a problem with the terms of the agreement, they shouldn't sign it. What do you think? Is it unreasonable to expect photographers to willingly give up all rights to use their images or should the industry re-address its contracts, perhaps only restricting picture sales for merchandise? Something tells us this is the beginning of a big debate. To read John McMurtrie's full blog post, and to gain an insight in to what working in the pits is really like, visit: www.picturedesk.co.uk/news



JOHN MCMURTRIE

WHAT'S ON THIS MONTH



Royal International Air Tattoo

When: 17-19 July
Where: RAF Fairford, Gloucestershire, GL7 4EG
How much: From £36

Billed as the world's greatest air show with more than 7.5 hours of air displays, there will be plenty to shoot at RAF Fairford. With modern day and historic aircraft on display, you should come back with a huge variety of images. If you want to shoot the skies, take a long telephoto but use a 50mm for shooting aircraft details on the ground. www.airtattoo.com



Silverstone Classic

When: 24-26 July
Where: Silverstone Circuit, Northants, NN12 8TN
How much: From £40

Start your engines for one of the most nostalgic and picturesque events of the UK motorsport calendar. The Silverstone Classic is the world's biggest classic motor racing festival and there are a number of activities to train your telephotos on during the weekend, with rare, historic and legendary cars on track and in the paddock. www.silverstoneclassic.com



RHS Flower Show

When: 22-26 July
Where: Tatton Park, Cheshire, WA16 6QN
How much: £25

Surround yourself with beauty, and bag some macro shots in the process when you visit the RHS Flower Show at historic Tatton Park in Cheshire. If close-ups are not your thing don't worry, this year's theme is carnival, with processions and parades – take a portrait lens and grabs some colourful candids. www.rhs.org.uk/shows-events/rhs-flower-show-tatton-park



The Royal Edinburgh Military Tattoo

When: 7-29 August
Where: Edinburgh Castle, Edinburgh, EH1 2NG
How much: From £25

Vibrant lighting, fireworks, music, performances and celebration, the Royal Edinburgh Military Tattoo is a show like no other, and it's set against the stunning Edinburgh Castle, too. Photography is permitted, but flash isn't. Take a wide-angle lens to capture the arena or a telephoto to focus on the performers. www.edintattoo.co.uk

Travel PHOTO GEMS

HEADING OFF ON HOLIDAY OR JUST EXPLORING THE WORLD WITH YOUR CAMERA? HERE ARE OUR TOP TEN TIPS FOR A STRESS-FREE TRIP ABROAD

1 Do your research

While you shouldn't get too caught up with what photographers have shot before, a little research on your destination can offer insight in to the most photogenic viewpoints. Use photography communities, such as 500px or Flickr to virtually scout out your destination beforehand, and guidebooks to help to identify key locations.

2 Never check your kit in

If you cannot afford to be without it – keep it on you. We've all heard nightmare tales of baggage handlers playing rugby with luggage! Expensive kit is best taken as carry-on, as are precious memory cards and hard drives on your return flight. If you absolutely have to check in your equipment then invest in a hard case with a TSA combination lock, such as a Peli case.

3 Know your restrictions

It's no use playing dumb at the airport – security and staff have heard it all before. Check the baggage restrictions for your airline (outgoing and return, if different) and make sure that your camera bag fits within. Pack larger or low-value items, such as tripods, filters and chargers, inside your checked suitcase.

PRO INSIGHT: Jon Hicks



"When preparing a trip, think location, location, location. If you're going to spend time shooting night scenes in major cities, always avoid hotels in suspicious areas, even if it means paying more for a room. Saving a few quid will not seem like a great idea late at night when walking deserted streets in an unsavoury neighbourhood, toting expensive camera gear. Trust me, I've been there. Time can also be very limited while on the road so when an opportunity for a photograph arises, grab it, even if the light is only so-so. Hopefully there will be a chance to re-shoot later, but if not, at least you have something. I've lost count of the number of times potential shots have been ruined by scaffolding erected over night, the weather breaking or not having enough time, and so on. Not wanting to sound overly dramatic, assume tomorrow may never come. At least for photographic repeats!"



4 Stay safe

In some destinations, criminals target travellers carrying big-ticket items, such as cameras. Blend in as much as possible – consider a discreet camera bag, or one with hidden access, such as a Lowepro Flipside. Another trick is to use gaffer tape to disguise your camera, hiding badges and making your kit look worn and lower value. Finally, don't leave anything unattended, or flaunt it unnecessarily – put your camera away when not in use, rather than hanging it around your neck.





5 *Always be polite*

Cabin crew often bear the brunt of travellers' frustrations. If your camera kit falls outside of cabin restrictions remain polite, explain the value of the kit and see if you can reach a compromise. This might involve sharing your luggage amongst companions, seeing what you can fit into your pockets or wearing half of your clothes on the plane.

6 *Only take the essentials*

All of those lovely prime lenses do offer superior image quality and amazing bokeh, but if you're going to travel smart then you need to compromise. A good quality zoom can take the place of several prime lenses, so rather than packing your 24mm, 35mm 50mm and 85mm primes, pack a 24-105mm and enjoy the convenience.

7 *Bags within bags*

If your main camera bag sits outside cabin restrictions, consider using a smaller bag just to take your most valuable kit as carry-on luggage. Then stuff your main camera bag full of clothes and pack it inside your suitcase. Once you arrive you can then use your main, bigger bag for carrying around your kit.

8 *Consider a smaller camera*

Compact System Cameras have come a long way and image quality from the better models is now comparable to many digital SLRs. The main selling point of a switch to mirrorless is the reduction in size and weight. While a DSLR and a selection of lenses might max-out your travel bag, a similar mirrorless setup can take up far less room.

ALL IMAGES: JON HICKS



9 *Insure and go*

Travel insurance will often not cover your camera kit. Check your travel insurance policy documents carefully prior to travelling and, if there's a shortfall in the cover, consider specialist photographers' insurance for the trip. If you do take out an additional policy, make sure that there aren't geographical restrictions in place that could affect you.

10 *Back up when possible*

Unless you're travelling to a far-flung location, you will likely have access to electricity and the Internet. If you've space, take a small laptop (remember your card reader too!) and back up your photos to the hard drive, or cloud-based storage. If space is a premium, a tablet with card reader, or a portable media drive, can be a godsend.

VIDEO OF THE MONTH

APOTHEOSIS

by Henry Jun Wah Lee

Every 11 years or so our sun reaches what is known as Solar Maximum – the peak in solar activity for that solar cycle. During this time our solar system witnesses huge solar flares which, in turn, can spark the northern lights (aurora borealis) into life if the conditions are right and the Earth's magnetic field is weak.

Photographer Henry Jun Wah Lee paid a visit to Iceland during this year's Solar Maximum and, luckily for us, was able to capture some truly breathtaking time lapses of the aurora dancing overhead in 4K, which he has compiled into a film, entitled *Apotheosis*. "I managed to capture a particularly special solar event," explains Henry. "On 17 March 2015 we witnessed a Kp 8 level solar storm. The Kp index is a global geomagnetic storm index with a scale of zero to nine, with nine being the highest, so a storm of this magnitude is quite rare!"

Shot on a variety of cameras, including a Canon EOS 5D Mk III, EOS-1D C, Nikon D810 and Sony Alpha 7S, Henry's video shows a wide array of aurora colours, from the more frequently-seen green auroras to the far more rare red, yellow, white, blue and violet purple hues. At one point the mesmerising light show is joined by the erupting Bárðarbunga volcano in the distance, mixing vibrant hues of red and green in the sky. If you fancy brushing up on your time lapse skills, Henry offers workshops too (evosiastudios.com/workshops), but in the meantime, load up *Apotheosis*, enable full screen, turn on HD and turn off the lights. Enjoy the show: bit.do/DSLR_apotheosis



Top Tweets

Dean Smith @evoDeanSmith

I ran a one-to-one car photography workshop in the latest issue of @DigitalSLRPhoto - On sale now <http://fb.me/3Gsgv1CpQ>

Victor @howiseeit4

#photographers which do you prefer, sunrise or sunset? @UKNikon @DigitalSLRPhoto @LEEFilters

Hayden @HMPHOTOLONDONWandsworth, London. @DigitalSLRPhoto Thanks for telling us about. @Picfair seems great for #photographers

Alan Hatton @AlHatto26

@DigitalSLRPhoto love your wide open landscape article this issue, just been to NYC and took these...

Jamie @jaysta1979

@DigitalSLRPhoto need to learn the basics for my dslr and wondered if there were any good online courses? #dslr #Nikon #photography

MJM Images @mjim_images

@DigitalSLRPhoto taking the plunge and submitted photos to you, even if leads to nothing this is big step for me, thanks for inspiration!

Hayden @HMPHOTOLONDON

Loving #raw challenge @DigitalSLRPhoto helps with #workflow



LIGHT UP YOUR WEDDINGS

With a Speedlight, reflector...and a little imagination

By Brett Harkness Photography / £64.99 plus p&p / www.bretharknessphotography.com

IF YOU'RE A REGULAR reader of *Digital SLR Photography*, then you'll be well aware of Brett Harkness's skills as a portrait and wedding photographer. He's also one of the UK's best tutors for those looking to improve their portrait and lighting skills, regularly running workshops in the UK and overseas. On this DVD, Brett reveals how with just a flashgun and reflector, it's possible to capture brilliant wedding images. The various chapters cover an extensive range of topics, from the equipment you need and how to set it up, to the various techniques and styles you can try. Brett covers all the key wedding scenarios, from the ceremony to speeches to exterior and interior locations and many of the ideas and set-ups are easily transferable to portraits away from weddings too. With over two hours of expert advice, Brett provides excellent depth and variety and shows how a creative approach can deliver great results, even using modest kit.



Rating ★★★★★

STORY OF THE SHOT

THROUGH THE DOOR *by Damien Davis*

THIS STRIKING IMAGE of the sun peeking through the natural limestone arch of Durdle Door in Dorset was captured by *Digital SLR Photography* reader Damien Davis, and was the result of months of planning, as he explains: "The sun can only be seen rising through the archway for a few weeks of the year either side of the winter solstice, and when weather and visibility permits. I planned the date and time of my visit to coincide with the most favourable weather conditions and set off at 3:30am for the two and a half hour drive to the location. Arriving so early allowed me plenty of time to get my composition and settings ready and, using an app on my smartphone, I estimated the best place to stand, which was only a few yards off where I ended up taking this shot."

Since pressing the shutter, Damien has found great success from this image; it has been featured in several national newspapers such as *The Times*, *Daily Express* and *The Mirror* (and now, *Digital SLR Photography*, of course) and won him a photography competition. Most recently, it has been selected to be the cover image for the new Ordnance Survey Map for Purbeck & South Dorset. "Having one of my images appear on the cover of the OS Map is my most prized and satisfying publication to date, commented Damien. "Maps are highly collectable items and a very special possession to many. My image will now travel all over the world in print and will be around a lot longer than me, my children and grandchildren will be."

WEBSITE OF THE MONTH

www.profoto.com/blog/

It should come as no great surprise that the main purpose of Profoto's blog is to get you looking at, talking about, and sharing stories and features that are littered with Profoto branding and products. But look past the marketing and you'll be hard-pushed to find a better, more regularly updated resource for flash lighting techniques. New snippets appear every couple of days at most and comprise of high-quality videos, behind-the-scenes images and lighting diagrams. What's more, Profoto make good use of their ambassadors and this information is presented by the likes of Joe McNally, Peter Hurley, and other leading professionals, offering an insight into the minds, techniques and lighting set-ups used by the pros. If you're interested in portrait and flash techniques, then the Profoto blog is well worth bookmarking and regularly visiting. **www.profoto.com/blog/**



Quick Edit

10 LIGHTROOM SHORTCUTS

Shortcuts can save a lot of time when editing images in Lightroom. Here are ten must-know keyboard shortcuts to speed up workflow...

- F) FULL SCREEN**
Fills the screen with your selected image without distractions.
- L - LIGHTS OUT:**
Dims the controls. Press once to dim, again to black out.
- P/X/U) PICK AND REJECT:**
The P key flags, X key rejects and U key removes the flag.
- 1-5) RATING:**
Rates images from one to five stars. Use the Filter to sort by rating.
- G) GRID:**
Switches to the Library Grid module for the active folder.
- E) LOUPE:**
Shows the selected image in the Library Loupe module.
- D) DEVELOP:**
Instantly takes the selected image into the Develop module.
- R) CROP:**
Activates the Crop & Straighten tool for the active image.
- C) COMPARE:**
Select two images to compare, or compare selected with next in line.
- \) BEFORE/AFTER:**
(Develop module) Switches between before and after editing.



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The Location Guide

West Dorset & East Devon

Most people associate the Jurassic Coast with Purbeck in Dorset, but some of the most spectacular scenery lies along the stretch of coastline from West Dorset to East Devon. We profile the top spots to shoot

LOCATION: THE JURASSIC COAST, WEST DORSET AND EAST DEVON | OS REF: OS EXPLORER OL15, 115 & 116



West Dorset & East Devon

The Jurassic Coast is England's first natural World Heritage Site and home to some of the UK's most spectacular coastline. Last month we covered the most photogenic locations in East Dorset, starting from Old Harry Rocks on the Isle of Purbeck and ending at Portland, the approximate half-way point. West of Portland, the Jurassic Coast is just as beautiful, stretching to Orcombe Point near Exmouth in Devon. The landscape is characterised by rolling hills, sandstone cliffs and rock stacks. There are many iconic locations, as well as some hidden gems, all easily accessible off the A35 or the coastal roads: the A3052 and the B3157.

The natural starting point for exploring the western half of the Jurassic Coast is immediately west of Portland on Chesil Beach (also known as Chesil Bank). This shingle beach stretches for 18 miles all the way to West Bay but one of the best places to shoot it is the eastern end. It has a deserted, almost barren look and photographers who enjoy minimalism will be able to exploit its sense of space and emptiness. The best compositions are the simplest: straight out to sea, with bands of pebbles, sea and sky.

A few miles further west along the coastal road is the village of Abbotsbury. From Abbotsbury Hill, you can look back towards the 14th Century St Catherine's Chapel, which overlooks the village and the Fleet Lagoon, separated from the sea by Chesil



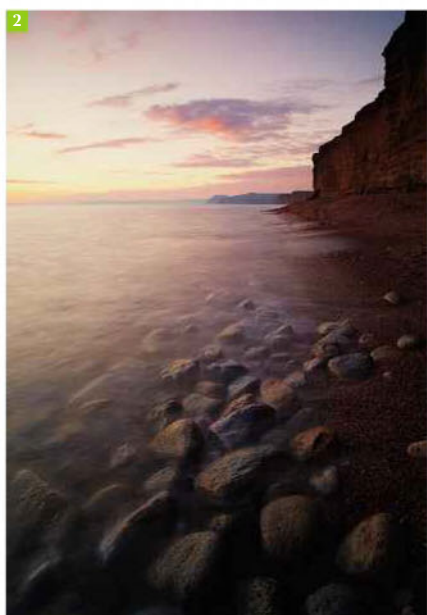
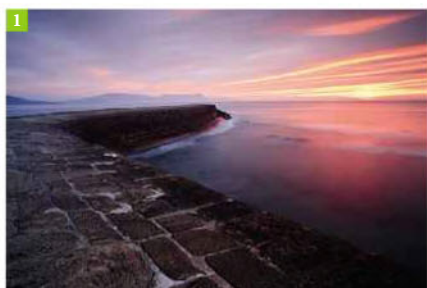
- 1) **THE COBB:** This harbour wall at Lyme Regis snakes out to sea and makes a great subject for a sunrise shoot.
- 2) **BURTON BRADSTOCK:** Made famous by the TV series *Broadchurch*, the cliffs bask in the glow of the setting sun.

Bank. This is a long lens shot – a 70-200mm is ideal – and is best photographed towards the end of the day in winter, when low sun to the right provides warm side lighting, revealing the form and texture of both the chapel and the surrounding landscape.

One of the most instantly recognisable features on the whole of the Jurassic Coast are the cliffs of Burton Bradstock and West Bay. Made famous as the setting for the TV series *Broadchurch*, these sandstone cliffs have been sculpted by the wind to give them a beautiful honeycomb texture. Access is easy; you can park at Hive Beach car park in Burton Bradstock or in the village centre at West Bay and it's just a short walk along the beach to get to the best viewpoints.

Sometimes the tide washes away the shingle at the Burton Bradstock end, so that there are rocky ledges exposed at low tide. These make great foreground interest; if there are rock pools, get in close with a wide angle lens and make the most of the reflections. From the West Bay end, you can shoot with a standard zoom, either from the beach or the harbour wall, using the rocks below as foreground interest. It's very much a sunset location, as at that time of day, the low sun illuminating the cliffs will give them a golden glow and the best time of year to visit is between October and March.

Eype's Mouth, between West Bay and Charmouth is not one of the Jurassic Coast's most photographed locations,







3) **ABBOTSBURY:** From the hills above Abbotsbury, there is a fantastic view of St Catherine's Chapel and Chesil Beach.


4) **LADRAM BAY:** The early morning sun enhances the striking colour of the imposing sea stacks.

5) **CHESIL BEACH:** West Bexington is a popular spot with anglers, who can make great silhouettes against a sunset.

Useful Information

 **Where is it?** This section of the Jurassic Coast consists of the 50 miles between Portland Bill in west Dorset and Exmouth in east Devon.

 **Getting There:** There is no motorway in Dorset and the main road running through it is the A35. To get to Portland, leave the A35 and follow the A354. From Portland, you can follow the coast road (the B3157) west. Public transport is a little more complicated. The Jurassic Coast isn't especially well-served by the rail network; First Great Western will get you to Weymouth, where you can take the Jurassic Coaster X53 bus, which goes as far as Lyme Regis.

 **Places to eat and sleep:** The Jurassic Coast is a popular tourist destination and there are lots of places to stay (jurassiccoast.org/visiting-the-coast/plan-your-trip/hotels). The Bridport area is a good base and the Eype's Mouth Country Hotel (www.eypesmouthhotel.co.uk) is pleasant and serves very good food.

 **Weather Forecast:** Severe storms are rare, but possible, so do check the weather before a shoot – www.metoffice.gov.uk. Check the tides, too – not just to make sure the locations look their best, but also for your safety: www.ukho.gov.uk



Mark Bauer: "Why I love the Jurassic Coast"



"I live by the sea in Purbeck and although I've been photographing the Jurassic Coast for 25 years, I never tire of it – there are just so many classic locations within easy reach. There's also a huge amount of variety within a stretch of coast less than 100 miles long: pretty fishing villages, snaking harbour walls, natural rock arches, lighthouses, sandstone cliffs and sea stacks. There are subjects to suit every style of landscape photography, from classic wide-angle scenes with strong foreground interest, to moody, minimalist monochrome. From mid-autumn until early spring the sun rises and sets over the sea, so you get great light at both ends of the day. There are also some great locations just a little bit inland from the coast, too; the rolling hills of west Dorset and Devon are quintessential English countryside – classic Thomas Hardy country."

West Dorset & East Devon

but is well worth a visit. It works best as a sunrise and sunset location in winter. At low tide, there are some interesting rocks revealed and with the waves washing around them during long exposures, they make good foregrounds for shots towards the headlands looking both east and west.

Charmouth is home to Golden Cap, the highest point on the south coast of Britain. Golden Cap stands at 191 metres, and is quite a landmark, being visible for tens of miles along the coast. There are sweeping views along the coast from the top and it also photographs well from the beach. The cliffs can look rather grey and dull, and really benefit from being shot in golden light at the end of the day, when they take on a warm glow, though not as spectacular as the cliffs at Burton Bradstock. This is very much a winter location; it looks its best from mid-November through to mid-February, and during December it is also possible to shoot the sunrise from the beach.

Lyme Regis is an attractive seaside town just on the Dorset side of the border, which is famous for its curved harbour wall, The Cobb. The classic composition is a wide-angle shot of it snaking out to sea at sunrise (best in winter, but possible at any time) or for something different, try shooting in the other direction back towards the shore.

It's easy to forget about Devon when discussing the Jurassic Coast, but it is home to some breathtaking scenery. The sandstone cliffs on this stretch of the coast are a striking red colour, caused by the presence of iron oxides. The pretty village of Beer features a shingle beach and quaint fishing boats and this charm makes a pleasant contrast to the drama in other parts of the Jurassic Coast. There is a much wider beach at Budleigh Salterton, but it is similar in feel, with a line of huts along the shingle beach. There are compositions looking along the huts towards the red sandstone cliffs in the distance, or



6) BEER: There are lots of photogenic fishing boats on the shingle beach at this quaint village.

7) BUDLEIGH: This pretty village has a lovely old-fashioned feel to it that suits 'retro look' editing.

8) WEST BAY: Dramatic sandstone cliffs, sculpted by wind erosion, stretch from West Bay to Burton Bradstock.

9) EYPE'S MOUTH: A hidden gem of the Jurassic Coast, this location works well both at sunrise and sunset in winter.

alternatively, individual beach huts make interesting studies.

Perhaps the jewel in the crown of this part of the Jurassic Coast is Ladrham Bay. The red cliffs curve around this small cove and two sea stacks – the one at the western end is particularly impressive – add further interest. It is best shot at dawn, between September and May, with warm light flooding into the bay, enhancing the colour of the sandstone cliffs and sea stacks. The stacks are close to the shore, so it's a wide-angle landscape; with the tide low, you can use rock pools and reflections for foreground interest and at high tide, longer exposures with the waves washing on the shore can work well.



Start Shooting

Things to shoot: Minimalist beach scenes, waves crashing over harbour walls, golden sunset cliffs. Ladrham Bay is great at sunrise when the early morning light really makes the red cliffs glow. For something different, shoot St Catherine's Chapel on the hill overlooking Abbotsbury.

Recommended kit: A full range of lenses from wide-angle to telephoto, grad filters to tone down bright skies, Neutral Density filters for exposure seascapes, polariser & tripod.

When to go: The Jurassic Coast looks good all year round, but really comes into its own in autumn and winter, when the sun rises and sets over the sea.



Keep shooting! Other great locations within the Jurassic Coast



2
MILES
NORTH

1) COLMER'S HILL

Colmer's Hill is a conical hill just west of Bridport by the A35, is a local landmark and looks fantastic at sunrise, especially on a misty morning. Park in the layby at the end of Quarr Lane and follow the footpath up to Quarr Hill.



6
MILES
NORTH

2) THE MARSHWOOD VALE

This is classic Dorset countryside and lies just off the A35, between Bridport and Lyme Regis. There are viewpoints just off the trunk road, but it's worth making the effort to climb up Pilsdon Pen or Lewesdon Hill for the best views.



5
MILES
NORTH

3) EGGARDON HILL

This iron age hill fort is one of west Dorset's hidden gems, and provides panoramic views to the south, north and west. The southern half is managed by the National Trust, who allow free public access throughout the year.

ALL IMAGES: MARK BAUER

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CAMERA: X-T10 LENS: XF56MM EXPOSURE: 1/1900 SEC AT F1.2, ISO 200



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PHOTO SKILLS

IDEAS & ADVICE FOR BETTER PHOTOS

p30 **BLENDING EXPOSURES**

PRO ADVICE FOR MERGING TWO FILES
FOR THE ULTIMATE TONAL RANGE



p35 **BACKLIT BLOOMS:** USE WINDOW LIGHT FOR GREAT FLORAL SHOTS



p38 **FILTERS & FLASH:** USE AN ND FILTER FOR DAYTIME FLASH PORTRAITS



p43 **A TASTY DISH:** HOW TO TAKE SIMPLE BUT STUNNING FOOD IMAGES



p46 **BACKDROP COLOUR SHIFT** ADD A SUBTLE TINT TO BACKGROUNDS





PHOTO
SKILLS

INTO THE LIGHT

WHAT CAN YOU DO WHEN FILTERS ARE UNSUITABLE FOR YOUR SCENE AND CONTRAST EXCEEDS YOUR SENSOR'S CAPABILITIES? ROSS HODDINOTT SHOWS YOU HOW TO COPE BY BLENDING EXPOSURES

CAMERA: NIKON D810 / LENS: NIKKOR AF-S 24-70MM F/2.8G ED

ONE OF THE BIGGEST headaches landscape photographers face is how to successfully deal with the high level of contrast found within most scenes. The sky can be several stops brighter than the landscape, potentially causing exposure issues, as the level of contrast can exceed the capabilities of the sensor's dynamic range. As a result you will often find that, without aid, your camera either achieves the right exposure for the sky, but underexposes the foreground; or it records the landscape correctly, but overexposes the lighter sky. While camera manufacturers are working hard to increase the dynamic range of their sensors, you will often need to give your camera a helping hand when it comes to capturing detail throughout a scene – particularly when you are shooting towards the sun, at sunrise or sunset, when the level of contrast is especially high.

So what is the answer? Well, there are two popular solutions. The first is using Neutral Density (ND) grads at the capture stage. They can be very effective at reducing the level of contrast, however there are drawbacks and limitations. Filters can be expensive, add yet more bulk to your camera bag and they're not suited to all scenes. For example, they work well when the horizon is straight, but when the horizon is broken by a building, mountain



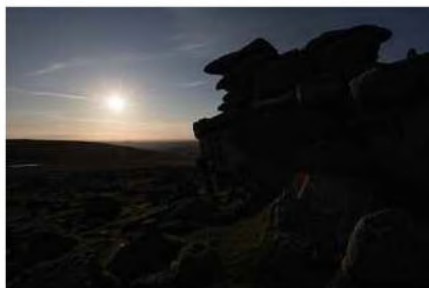
peak or tor, grads will cut into those objects and artificially darken them. In situations like this, a better method of dealing with the contrast levels is to take two (or more) differently exposed frames and then blend them together in photo editing software to create one correctly exposed image.

If you wish to include the sun in your shot, exposure blending really is the only option.

Why? Well, even if you can control contrast using ND filters, shooting towards the sun will create ugly lens flare. A lens hood won't alleviate the problem and if you try using your hand to shield the sun, you have to include it within the frame. However, if you are blending exposures, this isn't a problem, as you will remove the presence of your hand during the blending process. Here's how to do it...



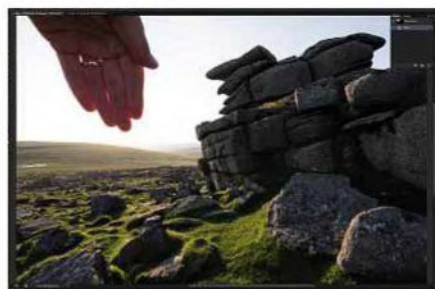
1 SCOUT A SCENE This is a great example of a scene where ND filters wouldn't work. The granite tor is sticking up above the horizon, so using a grad would artificially darken the rocks. Also, shooting towards the sun causes ugly, unavoidable lens flare. The only real practical solution would be to blend two separate exposures together.



2 FIRST FRAME I wanted to include the sun as part of the composition. To create a sunburst, select a small f/stop of f/22 as diffraction helps create a good effect. Meter correctly for the lighter sky, which here generated a corresponding shutter speed of 1/125sec. The result was a nicely exposed sky, but grossly underexposed foreground.



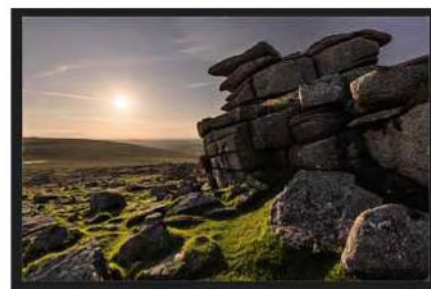
3 SECOND FRAME This time, meter the scene correctly for the darker landscape. To prevent flare, place your hand in front of the lens to shield it from the sun. A tripod is essential for ensuring identical compositions that can be blended seamlessly. Between them, the two images capture sufficient detail throughout the entire scene.



4 OPEN IN PHOTOSHOP You can use Photoshop (CS, CC or Elements), Photomatrix or Lightroom CC for exposure blending. Convert the images from Raw to TIFF format and open them in Photoshop. Select the lighter image (foreground) and, using the Move tool in the Tools palette, drag and drop it over the darker frame (sky).



5 ERASE THE SKY Click on the Magnetic Lasso tool in the Tools palette and carefully select the sky. Feather the selection by 150 pixels to help ensure a smooth blend. Select the Eraser tool from the Tools palette. Alter the brush Size, its Hardness and the Opacity, to suit the area you are working on. Using a Layer Mask and the Brush tool will also work.



6 TWEAK THE FINAL IMAGE Carefully remove the top (lighter) layer to reveal the darker sky beneath. Once satisfied with the result, flatten the layers (**Layer > Flatten Image**). You may want to make some tweaks to the image as a whole – for example, adjust contrast, colour balance and saturation until you are happy with your final blended image.



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Exposure: Multiple exposure at f/22 (ISO 100).

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PHOTO
SKILLS

BACKLIT BLOOMS

THERE ARE FEW FLOWERS AS SYMBOLIC AND STRIKING AS THE RED POPPY. CAROLINE SCHMIDT DEMONSTRATES A WAY FOR YOU TO CAPTURE THE DELICACY OF THESE BOLD SUMMER BLOOMS IN JUST A FEW MINUTES

CAMERA: NIKON D810 / **LENS:** NIKKOR AF-S 50MM F/2.8 WITH EXTENSION TUBES

WHILE YOU CANNOT guarantee sunshine in summer; you can be sure you'll be looking for rainy-day inspiration at some point in the coming month, and this could be it. There's no reason to let seasonal blooms go to waste while you stay dry as a simple studio set-up is so achievable. A white background can create clean, stylised still-lives, but when using natural light as we are here for a backlight, there are a few technical challenges to be aware of.

You can use most flowers for this technique, but choose one that has an interesting profile and minimal layers to maximise depth-of-field. A poppy is perfect and the translucency of its petals bodes well for backlighting. To fill the frame, you'll likely need a macro lens or, for a low-budget set-up, use a close-up filter or pair a 50mm lens with extension tubes (my set cost £10 from eBay) to reduce the focusing distance. For more details on this kit, see our *Ultimate Guide* on p64.

SET-UP



1 PICK YOUR SUBJECT Secure a sheet of tissue paper to a window to give you a clean background to work with. Coloured tissue paper can also work, if white is too sterile for you. Pick subjects that are in good condition to minimise editing time and secure to the tissue paper with some sticky tape. You'll get about 30 minutes before the poppy wilts.



50MM LENS



WITH 36MM EXTENSION TUBE

2 SET UP Choose your lens depending on your budget and style. Here, to show the results of the cheapest equipment, I've used a 50mm f/1.8 lens and unbranded electronic extension tubes. While the tubes retain metering and focusing, they're temperamental so shooting manually is still the best option for controllable results.



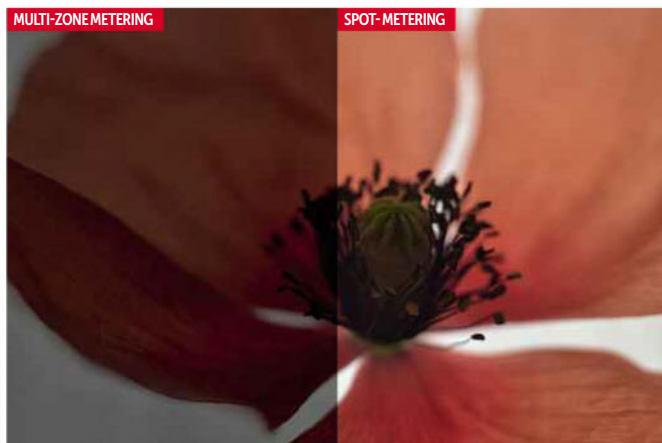
COLOUR POP

In post-production, you may need to add a little contrast and increase the Vibrance to enhance the colour and lift the background as backlit images can look washed out.

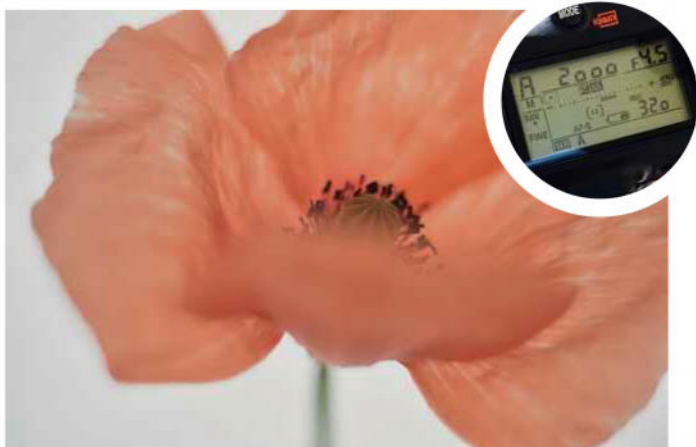
Exposure: 1/250sec at f/3.2 (ISO 200)

MULTI-ZONE METERING

SPOT-METERING



3 CONTROL YOUR METERING As your flower is backlit, your autofocus and metering may have a hard time doing their job accurately. Set your camera to spot-metering or centre-weighted mode, to bias your exposure for the flower. Multi-zone metering will often render the bright background as a mid-tone and underexpose your subject.



4 ADD EXPOSURE Using aperture-priority mode, dial in the aperture you want for optimal depth-of-field and the ISO to achieve the 'correct' exposure. If the background looks murky or the subject is too dark, add a stop of exposure by adding positive exposure compensation or lengthening the shutter speed/increasing the ISO if using manual mode.



5 MANUALLY FOCUS As I prefer the aesthetic of a shallow depth-of-field, I'm using a mid-to-wide aperture of f/5.6, which means focus is critical. Autofocus can struggle with backlight as it's low in contrast. If this happens, switch to manual focus and make sure you're using a tripod to secure your composition and ensure shake-free images.



COMBINE FILTERS & FLASH FOR PORTRAITS

MIXING FLASH WITH DAYLIGHT, WHILE STILL RETAINING ATTRACTIVE BACKGROUND BOKEH, MAY SOUND COMPLICATED BUT JORDAN BUTTERS SHOWS YOU A LITTLE TRICK THAT ALLOWS YOU TO DO ALL THREE...

CAMERA: NIKON D800 / **LENS:** NIKKOR AF-S 85MM F/1.4G / **LIGHTING:** YONGNUO YN568EX, 43IN WESTCOTT APOLLO ORB

IT'S THAT TIME of year when you really should be outdoors taking photographs – who wants to be cooped up inside when we have lovely blue skies, lush green meadows and the warmth of the sun on our skin? The only issue is that shooting during the limited summer that we get often restricts you to where and when you can practice good portraiture.

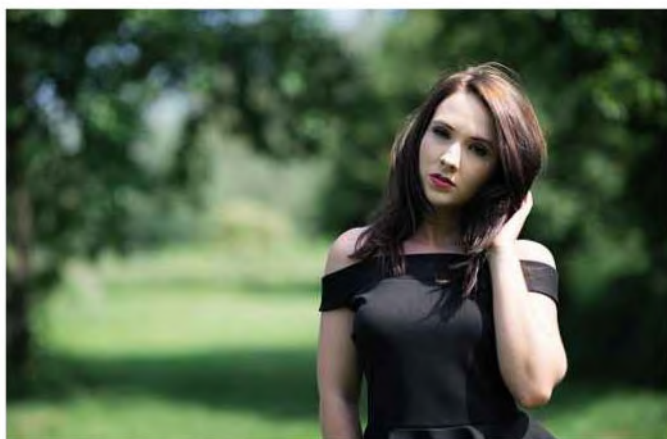
Only photographing people during the best light of the day either means that you're getting up unreasonably early, or staying out late to make use of the golden hours, when the light is at its softest, warmest and most

photogenic. However, if you want to shoot nearer the middle of the day, when the light is more harsh, then this is a neat technique to have up your sleeve in order to create softly-lit, balanced exposures with a silky smooth shallow depth-of-field.

In terms of kit, your camera and lens are a good start – choose a focal length suitable for portraits if you're heading for a close crop, or something wider if you want to include lots of scenery. A telephoto lens with a fast maximum aperture is ideal as it allows you to create a nice shallow depth-of-field. You'll need a flashgun and a set of triggers too –

I've used a cheap Yongnuo set-up that cost less than £75 in total. You'll want a modifier to soften the effect of the flash – softboxes or umbrellas can be had for a reasonable price online too. Last, but not least, you'll need an ND filter – whether a screw-in or slot-in filter, it's worth investing in a reputable brand, such as Lee Filters, Hitech, B&W, Tiffen or Cokin; lower quality filters can create colour casts or affect quality and sharpness. Filters between two- and four-stops are most useful for bright days. Alternatively, you can use a variable ND filter but they tend to be more expensive and not as good optically.





1 SHOOT IN THE SUN Despite the common misconception that a nice, bright summer's day is the perfect time to head out and take photographs, harsh direct sunlight is less than ideal for shooting portraits. As I was photographing my model, Tamrin, around midday in an open area, harsh shadows and blown-out highlights are almost unavoidable when shooting in direct sunlight. The results aren't great.



2 MOVE TO SHADE Shooting in an area of shade offers an improvement. Taking a spot meter reading from Tamrin's face ensures that she is exposed correctly, however as a result the background is blown out and distracting – our eyes naturally travel to the brightest areas of an image first. The only way to ensure a balanced exposure here is to expose for the background and then light Tamrin separately using flash.



3 CREATE SHADE If you're shooting in the open or at an angle without shade available, you can make your own! An assistant holding a diffuser works well, but I'm using a 43in Westcott Apollo Orb softbox, which is big enough by itself to cast a shadow over Tamrin. I fit a Yongnuo flashgun and remote trigger into the softbox, position it to match the angle of the sun and weigh it down to stop the wind taking it!



4 ESTABLISH BACKGROUND EXPOSURE Before turning on the flash you need to establish an ambient exposure. You will be restricted by your flash sync speed first and foremost – my flash sync speed is 1/200sec and I'm using ISO 100 as it's a bright day. The only variable that I have left to control my ambient exposure is the aperture – after a couple of test shots I find that f/8 offers a good background exposure.



5 ESTABLISH FLASH EXPOSURE You can use a light meter to establish flash power, or trial and error. Remember that flash-to-subject distance also controls flash power. I set my flashgun to 1/4 power and position the softbox close to Tamrin, just out of frame here. A quick test shot shows a balanced exposure between subject and background, however at f/8 too much of the background is in focus.



6 FIT YOUR ND FILTER As the ND filter cuts down both ambient light and flash, we can now open up our aperture to compensate, and at the same time achieve a nice shallow depth-of-field, without changing any other settings. The strength of your ND filter will determine your final aperture – I've used a 0.9ND (three-stop) Hitech filter which takes me from f/8 to f/2.8. My shutter speed and ISO remain the same.

FINAL IMAGE

Compared to the shot taken at f/8, the final image takes on a completely different feel and is a much more flattering portrait.

Exposure: 1/200sec at f/2.8 (ISO 100).





Focal length: 600mm · Exposure: F/7.1, 1/800 sec · ISO 800

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GOOD FOOD

WANT TO COOK UP MOUTH-WATERING FOOD IMAGES IN YOUR OWN HOME? JORDAN BUTTERS SHOWS HOW, WITH CAREFUL COMPOSITION AND A HANDFUL OF PROPS, FOOD PHOTOGRAPHY CAN BE A PIECE OF CAKE...

CAMERA: NIKON D800 / LENS: NIKKOR AF-S 70-200MM F/2.8G ED VR II

I WOULD CONSIDER myself enthusiastically ambitious in the kitchen (that being, my ambition usually outweighs my ability), and as a result over the years I have amassed an unhealthy quantity of cookbooks! As well as provide inspiration for culinary delights, they are actually a really good source of inspiration for a spot of food photography, too.

You'd be forgiven for thinking that the skill in food photography lies mostly in the preparation and presentation – we're all food photographers when we whip out our smartphones at a fancy restaurant before tucking in, right? However, there's certainly a lot more to high-quality food photography than simply point and shoot. Careful consideration has to be given to light, colour and, perhaps most crucially, composition.

Props play a big part of a successful food shoot – if you're bitten by the bug then it's

worth collecting interesting backdrops (small wood panels painted in various shades are great) and trays, pots, pans, cutlery and tableware to use in your shoots. Rustic, tarnished items and interesting textures tend to work well, as do muted colours and quirky, but not garish, patterns. In terms of kit, you'll need your camera and a fast lens – a 105mm macro is ideal, but a 70–200mm works just as well, as does a 50mm prime, providing you can get close enough to maximise the shallow depth-of-field. A tripod is essential and reflectors and diffusers are incredibly useful too – you can never have too many!

Firstly, decide on a dish – when practising, I would advise using uncooked or unprepared food, such as I have here, as it can be washed, returned to the fridge and eaten at a later date. When using cooked food you'll often find that it's cold and inedible by the time you're done.



1 CHOOSE YOUR BACKDROP Decide where to shoot and what backdrop to use. Natural light is best: a table in front of a north- or south-facing window is perfect. Shooting towards the light adds depth and atmosphere. Natural or painted wood with plenty of texture is a popular background for food photographers. Here, I've improvised and used painted floorboards as a backdrop.

2 BUILD THE SET Before introducing the food, gather your props, set your camera up on a tripod and lay out your composition. Switching to LiveView helps as you can reference the camera as you move props into place. Aim for a balanced composition between objects and pay attention to how your eye travels through the frame. Overlapping objects add depth, but be aware of making the composition cluttered, too.



3 STYLE THE FOOD Once happy with your composition, add the food. You want the best-looking morsels to be most prominent, hiding or omitting scrappy portions. Use LiveView to reference again, assembling the food for a balanced composition with the 'hero' of the dish most prominent. A scattering of food around the frame helps set the 'carefree' nature of the shot too.



4 SETTINGS Set your camera into aperture-priority mode and select a low ISO rating and wide aperture. Depending on your background colour you may need to add exposure compensation – as I'm shooting against a light surface, I add +0.7EV. Focus carefully on your 'hero', switch your camera to Mirror Lock-Up mode, if available, and use a remote to ensure sharpness.



5 DIFFUSE THE LIGHT Even indirect light can be harsh, creating shadows. A white diffuser is an invaluable tool – you can even use a bedsheet! Place it between the set and your light source, so that your frame sits within the 'shadow' of the diffuser. As a result, the light is softer and more even. Introducing a reflector to the left of my composition fills in the shadows even more. The difference that this lighting aid makes is clear to see.



6 FINAL ADJUSTMENTS: A second reflector added to the right, opposite the first, fills in the shadows and creates a flattering, even light throughout. Adjusting the angle and position of the reflectors allows for complete control over the light. This triangular set-up, with the diffused light at the back and two reflectors angled at the front, is common in food photography, and easy to reproduce.

FOOD FOR THOUGHT

The result is a well considered summer food image that can't fail to get your taste buds tingling!

Exposure: 1/50sec at f/2.8 (ISO100)

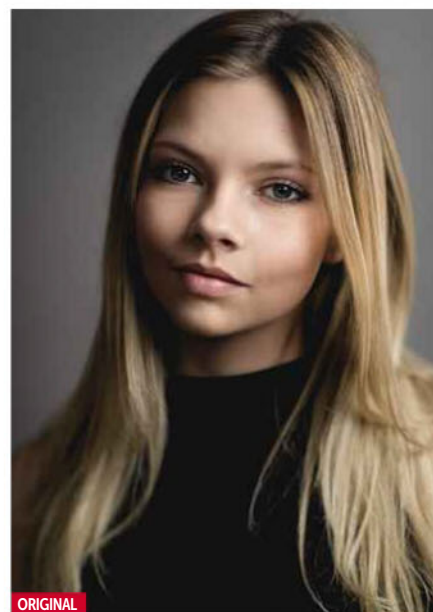


Backdrop colour shift

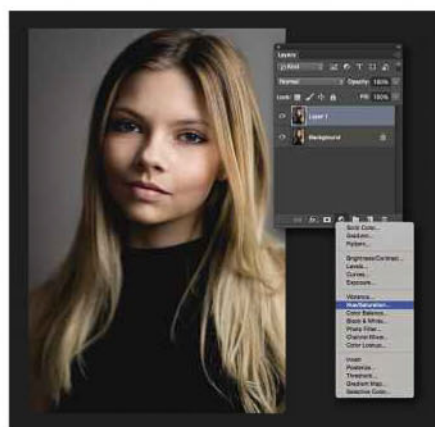
FANCY A CHANGE OF SCENERY? JORDAN BUTTERS SHOWS YOU HOW TO ADD A SUBTLE TINT TO A SEAMLESS BACKDROP IN PHOTOSHOP...

S EAMLESS PAPER BACKGROUNDS don't come cheap, and they're cumbersome things too, so keeping a stock of different hues and changing them over mid-shoot isn't practical at all. Thankfully, with a little Photoshop trickery, you can conduct subtle colour shifts, allowing you to create images with a bit of variety, to warm-up or cool-down the feel of a shoot, or tweak the aesthetic of your backdrop to suit your subject. Often adding a hint of colour to a background can completely change the feel of an image. From experience, I've found that

the most pleasing shifts in hue occur when you warm-up or cool-down a backdrop by subtly shifting it towards yellow or blue, respectively. That's not to say more adventurous and exaggerated adjustments won't work – experiment with it; the changes are nondestructive and easily adjusted at any time. This won't work for every colour backdrop, though. A mid-grey seamless offers the most scope for change, as it can be easily lightened, darkened and tinted. A white or black backdrop won't adjust as well, but slight shifts in colour are still entirely possible.



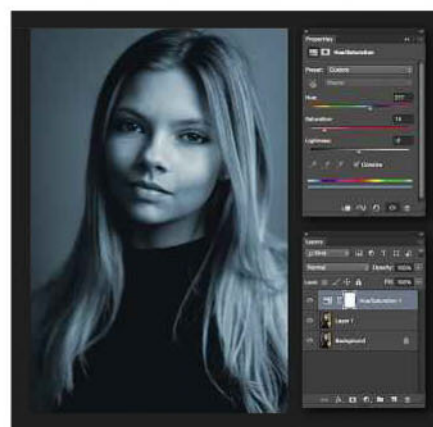
ORIGINAL



1 TIDY UP FIRST Before you start, carry out any retouching to your image. As we aren't swapping the backdrop, simply tinting it, any existing creases or marks will show through the tint. Then, in the Layers palette, click on the **Add new fill or adjustment layer** button and select **Hue/Saturation**.



2 ADD THE COLOUR The Hue/Saturation adjustments palette will appear. At the bottom of the palette, click on **Colorize**, which will tint the image. It won't look right straight away and the entire image will be tinted, but we're going to address that momentarily. Start by using the **Hue** slider to choose your tint.



3 FINE TUNE Next, use the **Saturation** and **Lightness** sliders to adjust your ideal background colour. Refrain from pushing the parameters too far or the image will quickly look odd and unnatural. It's tricky to judge at this stage whether you've gone too far, but we'll come back and adjust it again later.



4 MASK YOUR SUBJECT Back in the Layers palette, click on the **Layer mask** thumbnail on the Hue/Saturation layer to activate the Layer Mask. Select the **Brush tool** and **Black** as your **Foreground Color**. Using a soft-edged brush at full opacity, carefully brush over your subject to remove the tint.



5 TAKE CARE AT THE EDGES Around the edges of your subject it may be useful to use a smaller brush and zoom in. Lowering the brush opacity in the top menu bar can help hide the edge of the mask too. If you go too far, simply change the **Foreground Color** to **White** and carefully brush back over.



6 FINAL ADJUSTMENTS With your subject masked, head back to the Adjustments palette to make final tweaks to the background colour. My initial colour choice is too strong, but reducing the Saturation looks more natural. Often you'll only need around **+10** Saturation to make a difference.

BACKGROUND CHECK

The final effect is a subtle change in hue that looks completely natural. Of course this will work for any backdrop, not just seamless!





PAWS FOR THE CAMERA

EACH MONTH WE GIVE ONE READER THE CHANCE TO TEAM UP WITH A LEADING PROFESSIONAL FOR AN EXCLUSIVE ONE-TO-ONE PHOTO WORKSHOP. THIS MONTH, PRO PHOTOGRAPHER JORDAN BUTTERS AND READER PAM MACKINNON HEAD TO A LOCAL WOODLAND TO TACKLE THE TRICKY TOPIC OF PHOTOGRAPHING DOGS. HERE'S HOW THEY GOT ON...

THEY SAY THAT you shouldn't work with animals or children and, if you've ever tried to capture photographs of either, then you'll attest that there is some truth to this. But, with persistence, you can make capturing portraits of your dog (or any other pet) easy and fun. Much of it comes down to patience and practice – knowing and understanding your camera allows you to concentrate on getting the best out of your pet – while the

rest of your fortune comes from working with the animal and making the experience as fun and rewarding for them as it will (hopefully) be for you.

In this month's workshop, professional photographer Jordan Butters guides reader Pam Mackinnon through a day of photographing her dogs. Pam is a leading professional dog trainer and behavioural consultant by trade but wants to be able to

take better pictures of her two dogs, Cherry and Ella, whilst out walking. She has attended photo workshops previously, but has unfortunately found herself back at square one after receiving conflicting advice. The aim of the day is to show Pam the skills and techniques to help her formulate her own way of working in order to create fantastic images in an everyday setting. Jordan talks us through how they got on...



THE EXPERT: *Jordan Butters*



A dog owner and avid canine fan, our pro photographer Jordan has years of experience photographing pooches both in the studio and on location. He is on hand to offer Pam advice on getting the best out of her camera and helping her capture portraits of her pets. www.jordanbutter.co.uk

Jordan's kit: Nikon D800, NIKKOR 70-200mm f/2.8G, NIKKOR AF-S 24-70mm f/2.8G, Sigma 35mm f/1.4 Art, NIKKOR AF-S 85mm f/1.4G

THE PUPIL: *Pam Mackinnon*



Pam is one of the UK's most highly respected dog training and behavioural consultants and a published author. She currently runs popular dog scent-training workshops up and down the UK through her company, Talking Dogs Scentwork, and in her spare time she enjoys walking and photographing her two dogs, Cherry and Ella.

Pam's kit: Nikon D3300, Nikon AF-S 50mm f/1.8D and NIKKOR AF-S 55-200mm f/4-5.6



PRO TIP

Always reward the dog when it reaches you, either with a small treat or by taking a couple of minutes to play – the dog will remember the reward and is more likely to give you more opportunities to keep shooting!

CHALLENGE 1: DOGS IN ACTION

"Photographing dogs on the run has to be one of my favourite outdoor pet techniques. Gums flapping, tongue trailing, ears flying about – it's truly a sight to behold, and you can capture some really striking images providing your focusing is accurate and your timing spot on.

"We focus on Pam's golden Labrador, Cherry, for this technique, as she's a much bigger dog than Ella, and more animated when running. Before we start, I run over the basics of setting up Pam's Nikon D3300 for this type of shot. While Pam has attended a couple of workshops in the past with other photographers, she's been given conflicting advice about what exposure mode to use for this type of shot. As a result she has gone back to using her DSLR in Full Auto mode – this just won't do! I explain that some photographers prefer to use shutter-priority mode, as it allows you to select the shutter speed that you want. However, I advise Pam that I'd actually use aperture-priority mode here – simply because we want the fastest shutter speed possible to freeze the action. By selecting our widest available aperture, the camera automatically picks the fastest shutter speed for the correct exposure, saving the headache of underexposing the shot by choosing a shutter speed that's too fast, or risk blur by picking one that's too slow.

"I show Pam how to select the correct autofocus settings for the shot too – switching to single-point continuous AF, and setting the camera to continuous burst mode. This way the autofocus will continue to track Cherry as she runs towards us. As Pam's a dog trainer by trade, Cherry is incredibly obedient, which makes our job roughly fifty times easier! Pam gets into the



- 1) It's a good idea to stop shooting and lower the camera before the dog reaches you to prevent a painful collision!
- 2) Jordan explains the different autofocus modes to Pam.
- 3) Laying prone allows Pam to capture a fantastic low viewpoint of Cherry's fast-paced approach!
- 4 & 5) After a few runs Pam's captured a wide selection of images to choose from at different focal lengths.

right shooting position, and isn't afraid of a bit of mud! By lying prone on the ground, she's shooting at around Cherry's head height, which is a great perspective. It also allows for sturdy support of the lens.

"With Pam ready, I walk Cherry to her waiting position, around 200ft away along the path, and give the command for her to sit. With a less obedient dog I would wait with the dog for the command to be given, but Cherry stays put, allowing me to return to Pam. A peep of the whistle and Cherry is bounding quickly towards us as Pam rattles off frames. A problem quickly arises – Pam's D3300 is filling the buffer before Cherry is at the optimal distance from her, causing her to miss shots. The solution is simple: for the next few runs we simply wait until Cherry is a bit closer before starting to shoot.

"As the sun passes behind the clouds, light levels in the woods vary drastically, but after running through some basic ISO settings – ISO 100 for full sun, 200 for cloud, 400 for overcast and so on –



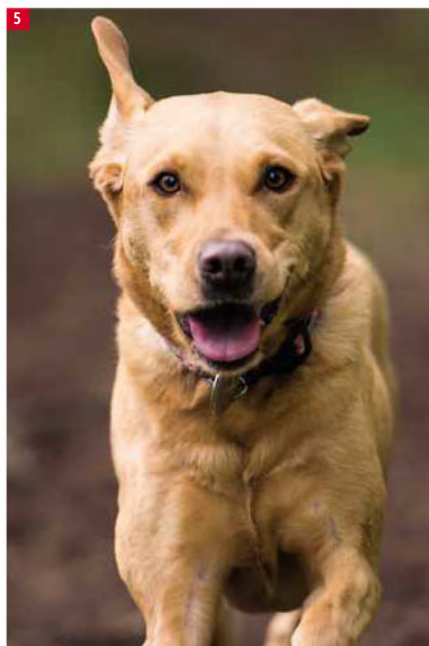
Pam quickly adjusts to the idea of increasing the ISO when needed to obtain a fast enough shutter speed. Her 55-200mm f/4-5.6 lens is limiting her ceiling shutter speed in the dark woodland, so she borrows my 70-200mm f/2.8, which allows for a quicker exposure wide open. A few runs later and we've a good selection of sharp, action-packed running shots in the bag – Pam's a bit of a perfectionist for how Cherry looks in the images, but at least she's got plenty of good ones to choose from!"

“A PEEP OF THE WHISTLE
AND CHERRY IS BOUNDING
TOWARDS US QUICKLY AS
PAM RATTLES OFF SHOTS!”

LEAPS AND BOUNDS!

Before long Pam captures this striking action image of Cherry, tongue wagging in the wind – what a great shot!

Exposure: 1/640sec at f/2.8 (ISO 400)



PRO TIP: LEAD THE WAY!

"Not all animals are as well-behaved as Pam's two, so often I'll have to keep the dog on a lead during location shoots. One of my most invaluable pieces of kit is a long drag line – this is a very long lead that attaches to the dog's collar or harness. It can be held by the owner or an assistant just out of shot, or left to trail on the floor behind the dog when running. Best of all it's very easy to clone out in Photoshop, offering the appearance of the dog being off-lead, without any of the safety concerns."

CHALLENGE 1 *Pro verdict*

"Without much guidance Pam quickly got the gist of getting into the right position to get the most attractive angle of Cherry running. A quick recap of the basics of exposure, for achieving sharp focus and a fast shutter speed and we were soon seeing great results."



CHALLENGE 2: ENVIRONMENTAL PORTRAITS

"A quick trek further into the woods and Pam spots a felled tree that would make for a perfect perch for the dogs. Cherry doesn't need any encouragement and leaps up without prompt, posing for her close-up, while Ella needs a helping hand. Given her profession, I don't need to advise Pam about dog safety, and she's quick to remind me that I should stay close by in case Ella tries to jump down. I wisely do as I'm told!

"Pam wants the dogs 'au naturale' for this shot, so we remove their collars. Before picking up the camera I suggest that she decide on the best angle to shoot from. Shooting in woodland is often tricky, as finding a relatively uncluttered background is a challenge and the difference in dynamic range between the deep shade and patches of sunlight can play havoc with the camera's metering. Thankfully, the felled tree is in an area of relative shade, so the lighting remains fairly consistent on our subjects as the sun passes behind clouds.

"With Cherry perched happily on the tree, Pam practises her composition and exposure – I suggest a wider view to include more of the environment, giving the dogs a sense of scale. Placing Cherry using the rule-of-thirds and looking into the frame creates a pleasing composition, however when the sun is out the background becomes bright and distracting. As our eyes are naturally drawn to the brightest part of



1) Jordan holds Cherry's attention to the left of frame with her favourite squeaky ball while Pam grabs a shot.
2) Jordan and Pam take a time out between shots to assess Pam's composition and exposure as Cherry looks on.
3 & 4) Having had her solo shoot, Cherry goes off to play and explore while Pam concentrates on Ella's close-up.

the frame, I suggest that Pam waits for the sun to pass behind the clouds before taking the shot – this evens out the exposure, and the results work much better.

"It's time for Ella to get involved, so we help her up onto the tree and use treats to guide her nose to get her in position. Photographing two dogs together is tricky – akin to juggling and someone throwing another ball into the mix! Thankfully we couldn't ask for two better subjects.



Cherry remains in position while we fine-tune Ella's angle – I stand behind Pam with treat in hand to hold their attention while Pam waits for the right moment. You'll often find that while an animal will happily look at you, as soon as you put a camera in front of your face they often break eye contact and look away, so having a distraction near the camera often helps. With both dogs in the frame Pam adjusts her composition, moving in closer and



BARKING UP THE RIGHT TREE
It took a few attempts and a handful of treats, but Pam captured this nice shot of both Cherry and Ella looking alert.

Exposure: 1/2000sec at f/2.4 (ISO 200)

“WITH THE DOG’S ATTENTION FOCUSED ON ME AND THE GOODIES IN MY HAND, PAM IS FREE TO SNAP AWAY, AND BEFORE LONG HAS CAPTURED A CRACKING SHOT OF BOTH ANIMALS”



placing both Ella and Cherry on intersecting thirds. Positioning Ella on a higher perch works well and gives the composition a nice symmetry – this is something that I’ll often do when photographing two dogs of differing sizes to balance out the frame.

“With the dog’s attention focused on me and the goodies in my hand, Pam is free to snap away, and before long has captured a cracking shot of both animals looking alert and attentive. Perfect!”

CHALLENGE 2 *Pro verdict*

“Technically, this wasn’t a difficult shot, but dealing with two dogs at once on a tricky perch and achieving a balanced composition, as Pam has here, really isn’t easy. You have to seize the moments offered when photographing dogs, and it’s all about being prepared to take the shot when all the elements align.”

BRIGHT BACKGROUND



BALANCED BACKGROUND



PRO TIP: GOOD LIGHT

“Just as when photographing people, harsh direct sunlight should be avoided if possible when capturing pet portraits – even more so in fact as their coat is often shiny. A small circular diffuser often comes in handy if you can’t find open shade nearby.

“As well as the lighting on your subject, it’s important to pay attention to the background too. In the first shot above, the natural backlighting on Cherry looks nice, however the leaves and trees in the background are bright and distracting, drawing your eye away from the dog. By simply waiting a few seconds for cloud to pass in front of the sun, Pam is able to capture a more balanced exposure, below.”



CHALLENGE 3: CLOSE-UP PORTRAITS

"When shooting in aperture-priority mode, the camera takes care of many of the technical aspects of photography, allowing you to work quickly and focus on your subject. The biggest challenge is knowing how to best meter for the shot. This is particularly true when shooting animals as their coat can vary from the darkest jet black to the brightest snow white – and sometimes both on the same animal! While you can often use spot metering when shooting people portraits, it doesn't tend to work as well with dogs.

"I explain to Pam that I prefer to use multi-zone metering alongside exposure compensation to predict what the camera is going to do – half the battle is knowing how and why your camera is doing something, and acting to pre-empt that. For example, if we were photographing a black Labrador I would dial in up to -1EV exposure compensation right away, otherwise the camera is going to overexpose the scene, thinking the dog should be grey. For a pure white or light-coloured dog I would dial in up to +1EV to prevent underexposure for the same reason. This is Pam's first time using exposure compensation but she grasps the concept right away, moving in to photograph Ella as she stands patiently nearby. After dialling in +0.3EV and taking a shot, we assess the histogram, however it's clear right away that Ella is overexposed. As Pam was shooting a wide shot against a relatively dark background, the camera has already tried to increase the exposure to balance the scene as a whole, overexposing Ella, which we've then bumped up even further. I explain to Pam that moving in closer, so that Ella fills more of the frame removes much of the dark background, and under exactly the same light and using the same exposure compensation, the next frame is perfectly exposed. When using multi-zone metering you often need to look



through the viewfinder and assess what the camera sees before making a call on adjusting the exposure.

"Having tried to shoot close-up portraits before, Pam expresses her frustration at misfocused shots. She's using multi-point AF and, as a result, getting accurate focus becomes a game of chance! It's incredibly easy to misfocus when photographing dogs; they move quickly and, as the distance between the tip of their nose, the eyes and their ears is far greater than on

“THE SKY ABOVE
ACTS LIKE A GIANT
SOFTBOX, PROVIDING
EVEN LIGHTING AND
NICE CATCHLIGHTS
IN THEIR EYES”



humans, poor focusing is immediately obvious. I recommend Pam always uses single-point focus to pick out the dog's nearest eye. Quite often multi-point AF will pick up the closest, most prominent feature – their snout! Pam switches her attention to Cherry to put this into practice. Usually, getting down to a dog's eye-level is a great way to ensure an intimate portrait, however I quite often find myself shooting from head height with the animal looking up at me. This is the angle that we're used to seeing



A NICE PAW-TRAIT

A shallow depth-of-field focuses your attention on the gorgeous eye contact and bright catchlights in Cherry's eyes.

Exposure: 1/1600sec at f/2.8 (ISO 200)



our pets from, so there's instantly a sense of familiarity in the resulting images. What's more, dogs can often look doe-eyed when sat looking up at you, and the sky above acts like a giant softbox, providing even lighting and nice catchlights in their eyes – a recipe for a surefire winner! Cherry's coat is a nice mid-tone ginger, and Pam correctly removes the exposure compensation we added for photographing Ella straight away. All it takes is for Cherry's attention to be held above the camera with a treat and Pam's bagged herself another great portrait."

CHALLENGE 3 Pro verdict

"Getting a good exposure and accurate focusing first time is all about understanding your camera and predicting its behaviour. Pam was frustrated with out-of-focus and poorly-exposed portraits, but all it took was a few minutes explaining how her camera reads a scene and she had the measures in place to take greater control of her images."

162) While getting down low works well, shooting from a human's head height offers a familiar perspective of your pet.

3) Jordan covers the different metering modes, when to use them and their advantages and pitfalls with Pam.

4&5) Without being prompted, Ella raises herself up on a nearby fallen branch – an opportunity too good to miss!

WORKSHOP SUMMARY: Pam Mackinnon



"Photographing dogs in motion has been a long-time frustration of mine. I'd get a decent composition only to find the focus was out, a constant gripe when trying to capture moving dogs. Or that I was too late and had added to my large collection of dogs' tails! Jordan showed me how to gain consistent focus and when to press the shutter. The tips on shortcuts to make quick setting changes were invaluable, as was the introduction to exposure compensation. This little gem has made a huge difference to the quality of my images. Having Jordan also talk through the equipment and then help set up the shots was a great confidence boost. Thanks!"

Expert critique

WANT YOUR SHOTS CRITIQUED BY THE *DIGITAL SLR PHOTOGRAPHY* EXPERTS? TURN TO PAGE 61 TO FIND OUT HOW TO SUBMIT IMAGES



↑ GREY HERON

by David May

Canon EOS 700D with Canon EF-S 55-250mm f/4-5.6 IS II lens.
Exposure: 1/400sec at f/5.6 (ISO 800).

What we think: Capturing portraits as crisp as this is no easy task, we'll congratulate you on that from the start David. The most important part, the heron's eye, is biting sharp and a mid-to-wide aperture and high ISO rating have allowed David to maintain a fast enough shutter speed in what appears to be low light. The light is diffused and soft so there are no harsh highlights in the bird's feathers, which can be a problem when shooting in bright, harsh conditions. The background is suitably dark and out of focus too, so doesn't demand your attention, although the vertical white objects to the right are slightly distracting. Shuffling to the right slightly would have likely omitted these and improved the composition further.



Why it works

- 1) Tack sharp focus on the bird's eye
- 2) Shallow depth-of-field focuses attention
- 3) Soft, diffused lighting and even exposure

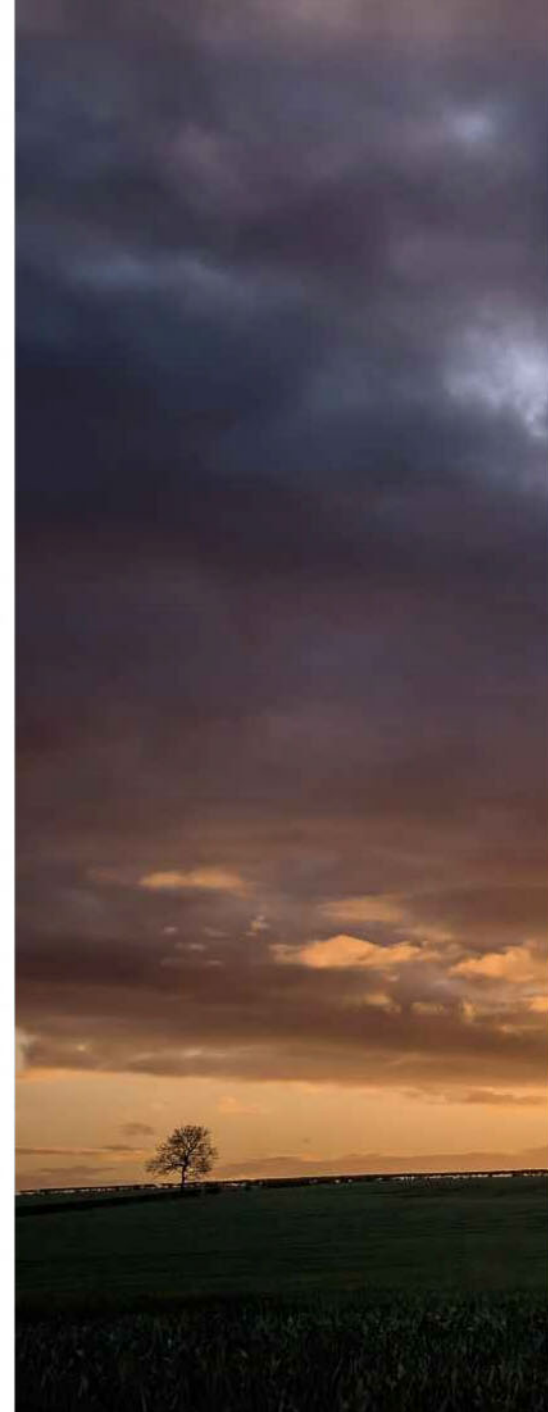


ROSS HODDINOTT

WILDLIFE EXPERT Ross Hoddinott



"Heron's are comical looking birds, aren't they? David has captured a nice, tight portrait, but I wonder if it's actually a little too tight. Portraits often need a little breathing space in order to allow the viewer's eye to continue exploring the frame. However, in this instance, my eye follows the heron's gaze straight out of shot. A little negative space in front of the bird to absorb its gaze would have created a stronger composition I think. I like the out-of-focus background – it helps the bird stand out. That said, a slightly different viewpoint might have allowed David to exclude the light, vertical object on the right of frame in line with the heron's beak. Doing so would have made the background even cleaner. All in all, a nice shot though, David."



↑ RAYS OF SUNSHINE

by Karen Tillet

Nikon D800 with NIKKOR 28-300mm f/3.5-5.6 lens.
Exposure: 1/800sec at f/8 (ISO 800).

What we think: Not only are they the most photogenic phenomena in nature, but they also have a fantastic name – crepuscular rays, or 'God rays'. Few photographers can resist the urge to whip out the camera when they appear! Karen's composition is biased towards the sky for this reason alone. To be honest, we're not sure if we would do any different given the same conditions. There's little interest in the foreground to warrant it receiving any more space and we quite like the sky's transition from warm to cold at the very top.

Why it works

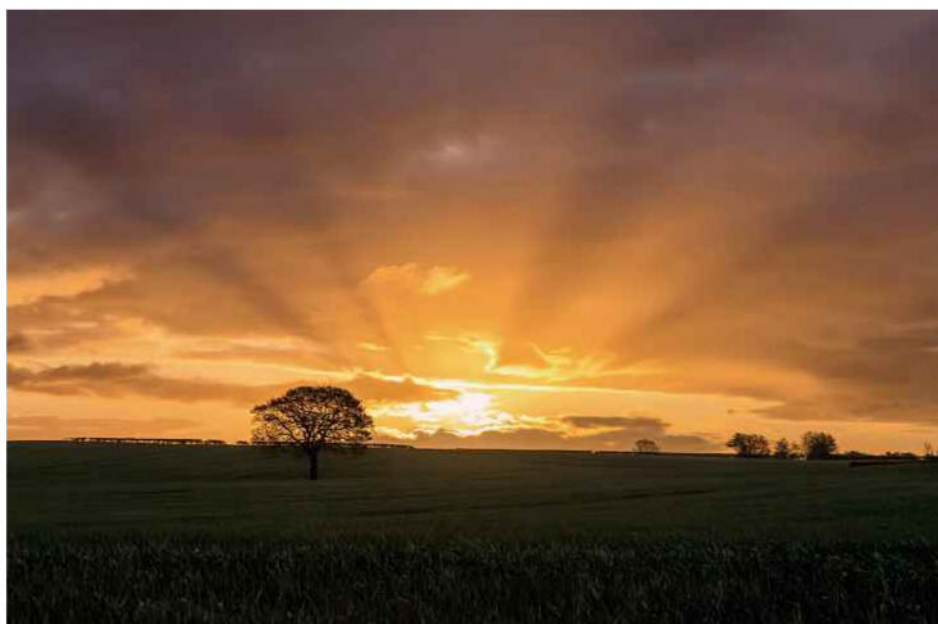
- ✓ Beautiful rays of light captured well
- ✓ Composition focuses on the sky
- ✓ Transition from warm to cool in sky



LANDSCAPE EXPERT *Helen Dixon*



"Rural landscapes make for interesting subjects to shoot, especially if you are rewarded with a beautiful sunset like this one. I always get a special feeling when I witness rays of light filling the sky as often the scene will change in an instance. Karen has done really well to capture all the drama and spectacle of this fleeting moment. Timing is the key – if you haven't a predetermined focal point in mind then it's easy to get lost in the moment and concentrate too heavily on the sky. As Karen has used a 28-300mm zoom, I think an alternative and stronger composition could have been considered by zooming in and isolating the central tree and positioning it to one side of the frame using the rule-of-thirds. This would have allowed her to fill the frame with those wonderful rays, whilst making a strong focal point of the silhouetted tree. I've cropped the example to the right to show you what I mean."



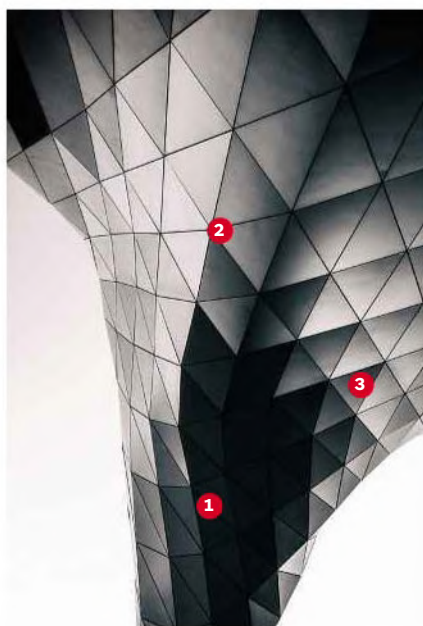


↑ L'ARCHITECT

by Sinan Dinis

Canon EOS 600D with Tamron 18-200mm lens.
Exposure: 1/125sec at f/11 (ISO 100).

What we think: Monochrome architectural photography is commonplace, but Sinan has managed to create an outstanding abstract image that demands attention. The shot is exposed well, with everything from deep shadow to that high key background considered. There's no detail in the sky, but there doesn't need to be – as an abstract image, the clean backdrop focuses your attention on the structure and the shapes within. A mid-aperture has provided optimal front-to-back sharpness too. We're not sure what colour the building should be, so we can't comment on whether a colour version would suit, however the black & white conversion does an excellent job of highlighting the tonal differences between the various angles in play. One adjustment that we might make is to rotate the image clockwise around 45°, so that it 'leads' in from the bottom left corner. Other than that – great job Sinan!



Why it works

- 1) Viewpoint creates an abstract image
- 2) Mid-aperture provides tack sharp results
- 3) Monochrome conversion suits the subject

↑ DONAGHADEE SEAFRONT

by Ronnie Mills

Nikon D90 with a Tamron 10-24mm lens.
Exposure: 13 seconds at f/13 (ISO 200).

What we think: Twilight produces some of the most magical light of the day, so it's easy to see why Ronnie wanted to record this striking scene. The cool blues of night merge with the warmth of the day, giving the image a purpley-pink hue, which Ronnie has recorded beautifully. His choice of composition is good, with the sandbank in front leading your eye up towards the town and focal point – the church spire. His exposure is well controlled too, with enough discernible detail in the deepest shadows and the brightest highlights; the lights in the town and the moon are not distracting or overexposed, which is easy to do. We really like this shot and can't think of many ways to improve upon what has already been captured – a very good effort Ronnie!

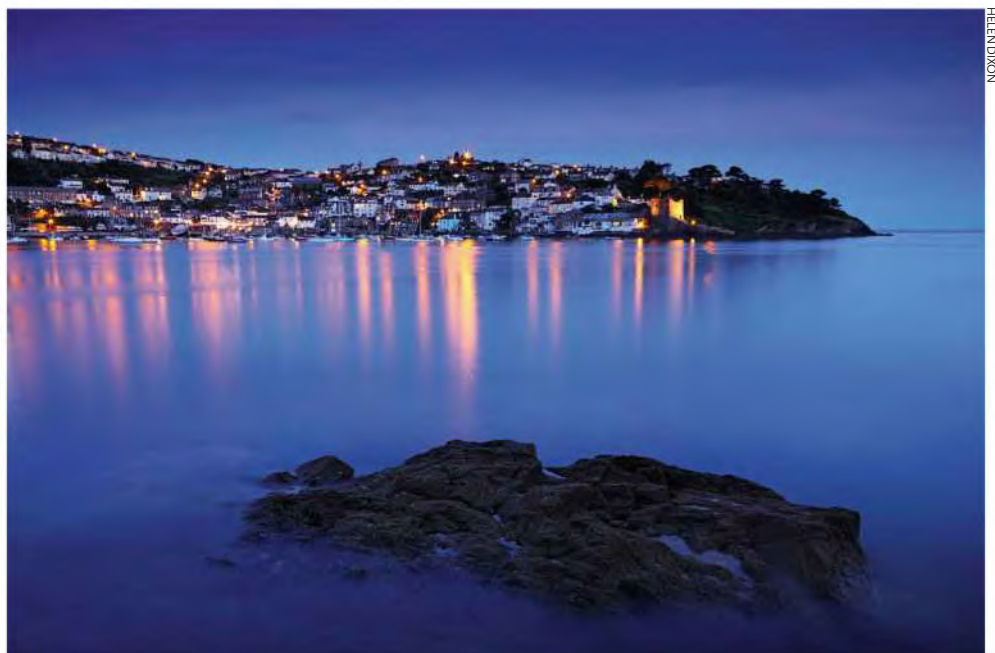


LANDSCAPE EXPERT

Helen Dixon



"Twilight has to be one of my favourite times of day, when the transition between day and night transforms the landscape into a rather special sight. I really like what Ronnie has captured here – in fact, there isn't really much to dislike about it. The exposure looks spot-on and I can also see why Ronnie has composed the shot in this way, opting to utilise the foreground to lead the eye in and up to the church spire. If I have any criticism at all I'd be tempted to reposition the camera and make use of the wet sand on the right-hand side. While the lead-in line works well, as an alternative composition I think Ronnie could have perhaps used this space to capture more of the colourful reflection and the sparkling ambient light, rather than concentrating on the darker and less interesting foreground area. Nonetheless a good image, well done."



HELEN DIXON

B2 SUMMER OFFER



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STEP 2

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STEP 3

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@ EMAIL: If you want to email submissions, send them to: submissions@dslrphotomag.co.uk. Please only email images at a maximum of 1,000 pixels along the longest edge (note: your email will be rejected if the total size of attachments exceeds 8MB). Tell us which article(s) you're submitting to in the subject line and include your name, address and daytime number.

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✉ POST: Burn your high-res images as JPEGs onto a CD/DVD, including a 'mugshot', and produce a contact sheet with location and technical details. Put it all in an envelope with a covering letter, including the submission form below and post to: *Digital SLR Photography*, PO BOX 1327, Stamford, Lincs PE2 2PT. Enclose an SAE if you'd like them returned.

Digital SLR Photography contact form

Tick a box and fill in your details if you would like to submit images or take part in *Photo Workshop*.



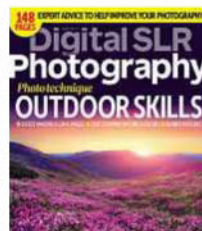
☐ Workshop



☐ Portfolio



☐ Expert Critique



☐ General

Name: _____

Address: _____

Postcode: _____

Phone: _____

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Checklist

- ✓ If submitting images by post, remember to include your 'mugshot' and contact details (name, address, email and daytime number).
- ✓ Please don't send us high-res images by email: resize your shots to 1,000 pixels along the longest edge and if we see something we like, we'll request the high-res file from you!
- ✓ Emails exceeding 8MB total size might not arrive, so split your submission down into two or more emails to ensure they get through.
- ✓ Please don't send us your entire portfolio – as you may appreciate we receive a lot of submissions and aren't able to look through hundreds of images – narrow the selection down and pick your best shots only.

For a full set of picture guidelines, or to ask any questions, please email enquiries@dslrphotomag.co.uk

THE CANON EOS 750D

Take your pictures to the next level!

PACKING A 24.2-MEGAPIXEL SENSOR, ADVANCED AUTOFOCUS, THE LATEST CONNECTIVITY AND FULL HD MOVIE CAPABILITY, THE CANON EOS 750D IS THE PERFECT CREATIVE TOOL TO HELP BUILD UPON YOUR PHOTOGRAPHY

CANON'S EOS DIGITAL SLR system has long been the go-to solution for photographers looking to capture their creative vision in the highest possible quality. From beginners that are just starting out to long-standing professionals and everyone in between, the EOS system offers something for everyone.

The Canon EOS 750D is the latest addition to the range. As an enthusiast-level digital SLR, it offers cutting-edge technology with a high standard of specification, versatility and, above all, it's easy to use. At the heart of the EOS 750D sits a high-resolution and all-new 24.2-megapixel APS-C CMOS sensor, backed by Canon's powerful DIGIC 6 image processor. The results are vivid and detailed full-resolution images are delivered at up to five frames-per-second; perfect for photographing all types of subjects whether serene landscapes or fast-paced action.

The ISO sensitivity ranges from 100-12800 (expandable to 25600), allowing you to keep on shooting after the sun has set, or in other tricky low-light situations.

Canon pulls no punches when it comes to the EOS 750D's autofocus system. There are 19 autofocus points, all of which are the more sensitive and accurate cross-type, and three autofocus modes, ensuring that you never miss a shot. What's more, the Canon EOS 750D boasts an advanced Hybrid CMOS AF II system that lets you continue to benefit from its fast and accurate autofocus when shooting stills via LiveView, or when recording Full HD video.

Speaking of which, creating stunning, high-definition cinematic-style videos has never been easier. The EOS 750D allows you to change between stills and video at the flick of a switch, and the large, crisp 3in vari-angle LCD touch screen makes it easy



Classic Canon: The stylish design and range of useful features, including an articulated monitor, makes the brilliant Canon EOS 750D a real joy to use.



for you to frame up scenes from any angle. The touch screen makes adjusting settings intuitive and simple, allowing you to concentrate on recording the perfect take. The Canon EOS 750D features a dedicated microphone input for professional-quality sound recording and videos are outputted as Full HD 1080p H.264 MP4 files at 30fps, ready for instant sharing and playback on most modern devices.

For those that like to stay connected, the EOS 750D has it covered. Built-in Wi-Fi and Near Field Communication (NFC) offer instant sharing of images and movies to





“WHATEVER YOUR LEVEL OF SKILL OR EXPERIENCE, THE EOS 750D MAKES CAPTURING INCREDIBLE IMAGES A STRAIGHTFORWARD AND REWARDING EXPERIENCE”

compatible smartphones, tablets, printers, or Canon's new Connect Station media storage centre. It's never been easier to share your creations instantly! What's more, the free Canon Camera Connect app for smartphones and tablets lets you change exposure settings, choose focus point and capture images and video all from your device, without laying a finger on the camera!

Whatever your level of skill or experience, the EOS 750D makes capturing incredible images a straightforward and rewarding experience. The controls are laid out well and exposure modes are easily accessed using the prominent top-plate dial, while a scroll wheel sits behind the shutter button. All the while, Canon's fantastic Intelligent Viewfinder



Above: The large, bright vari-angle LCD monitor, with 1,040,000-dot touch screen, makes it easy to capture and review images and video, even when shooting outdoors.

provides real-time feedback on exposure, settings and the active autofocus points – it's never been easier to make fast adjustments without taking your eye off the shot. The compact and lightweight body sits well in hand, with an ergonomic grip, and those new to photography are catered for with a range of automatic and creative modes, while experienced users can dive right in to more advanced features and manual controls.

The Canon EOS 750D packs an impressive specification into a compact, easy-to-use body whilst making great photography and video accessible to all. What will you create?

EXPLORING THE EOS SYSTEM



Canon's legendary EOS system only starts at the camera. There is a vast range of lenses, including Canon's newest range of optics boasting Stepping Motor technology, and a wide range of add-ons and accessories available, including:

● **LENSES & FLASHES:** There are currently over 70 different EF and EF-S lenses to choose from – with everything from ultra-wide zooms to fine-focusing macro optics to huge telephoto primes, you're spoilt for choice. Alongside the EOS 750D's built-in flash, Canon also offers a range of Speedlite flashguns, allowing you to get creative with lighting.

● **ACCESSORIES:** There's plenty available to customise your EOS 750D to suit your needs. From wired and wireless remote releases to eyepiece extensions and right-angled viewfinders to battery grips and spare batteries that allow you to keep on shooting. The EOS system is designed to grow alongside your needs.





The Ultimate Photo Guide

CLOSE-UP

— on —

NATURE

FEW SUBJECTS ARE MORE POPULAR THAN WILDLIFE. HOWEVER, IT IS AN EXCEPTIONALLY DIVERSE NICHE. SUBJECTS VARY GREATLY – THEY CAN BE FEATHERED, FURRED, HAVE SIX LEGS, BE NOCTURNAL OR AQUATIC. THEY CAN BE BIG OR SMALL. THE GEAR, TECHNIQUE AND APPROACH YOU EMPLOY WILL DEPEND ON THE SUBJECT AND ITS SIZE, WHICH IS WHY WE'VE SPLIT OUR WILDLIFE GUIDE OVER TWO ISSUES. WE LOOK AT LARGER WILDLIFE NEXT MONTH BUT FOR NOW, WE CONCENTRATE ON SMALLER SPECIES...

Words: ROSS HODDINOTT & MATT COLE

IMAGE: ROSS HODDINOTT

ESSENTIAL KIT FOR NATURE

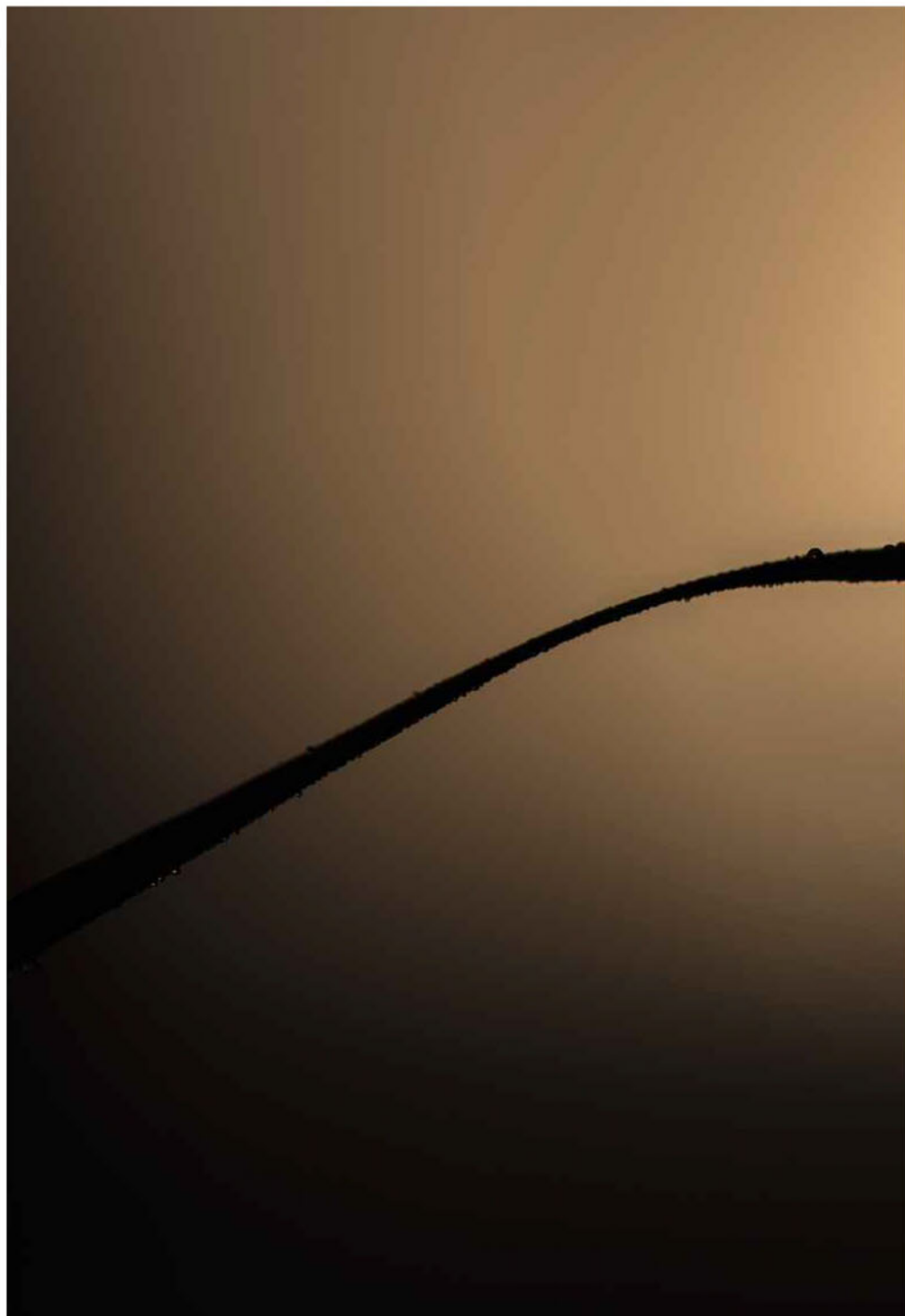
NATURE IN CLOSE-UP OFFERS THE POTENTIAL FOR YOU TO CAPTURE AMAZING IMAGES – JUST BE SURE YOU USE THE RIGHT KIT FOR THE JOB

MANY BOOKS AND articles tend to generalise a good deal about wildlife photography and the techniques and kit required to capture great nature shots. However, in truth, it is impossible to make sweeping statements when the subject matter can be so remarkably varied. The technical challenges involved can differ from subject to subject. For example, if you try to apply the same approach to photographing a Red Fox to a Red Admiral Butterfly, you are going to encounter a few problems! That is why we have divided our ultimate guide to wildlife into two parts.

In our first instalment, we are focusing on small nature – miniature things, like butterflies, pond-life and spiders. At first, they might not appear to be such glamorous or appealing subjects, but viewed in close-up, their true beauty, character and design is revealed. An estimated 97% of all animals on Earth are invertebrates, so if you want to be a proficient, all-round nature photographer, it is important to hone your close-up skills.

Close-up photography is perceived as a more specialised area, but you can actually take superb close-ups with relatively basic kit. While a dedicated macro lens is the best choice, there are a number of budget alternatives. The biggest problem close-up photographers encounter regards depth-of-field and light. When shooting small animals, you have to work at high magnifications so the zone of sharpness is inherently shallow, while light can also be restricted. However, with our guidance, you will learn how to handle the challenges associated with shooting miniature wildlife.

Right: Shooting silhouettes during sunrise or sunset is a popular technique that can produce great results.



NATURE Essential kit



MACRO LENS: A macro lens is optimised for close focusing, making it the best choice for wildlife close-ups. A true macro can achieve a reproduction ratio of 1:1 life-size (1x). They are

available in a variety of prime focal lengths – typically ranging from 40mm up to 200mm. Regardless of focal length, they usually produce the same maximum magnification. However, the longer the lens, the further away you can remain from your subject. Wildlife subjects are often easily frightened, so a tele-macro – of 100mm or longer – is the best choice, providing a larger subject-to-camera working distance. One with image stabilising is preferable, as you will often be required to work handheld.



CLOSE-UP FILTER: Close-up filters are a good budget option. They are actually dioptres that screw on to the front of the lens. They act like a magnifier, reducing

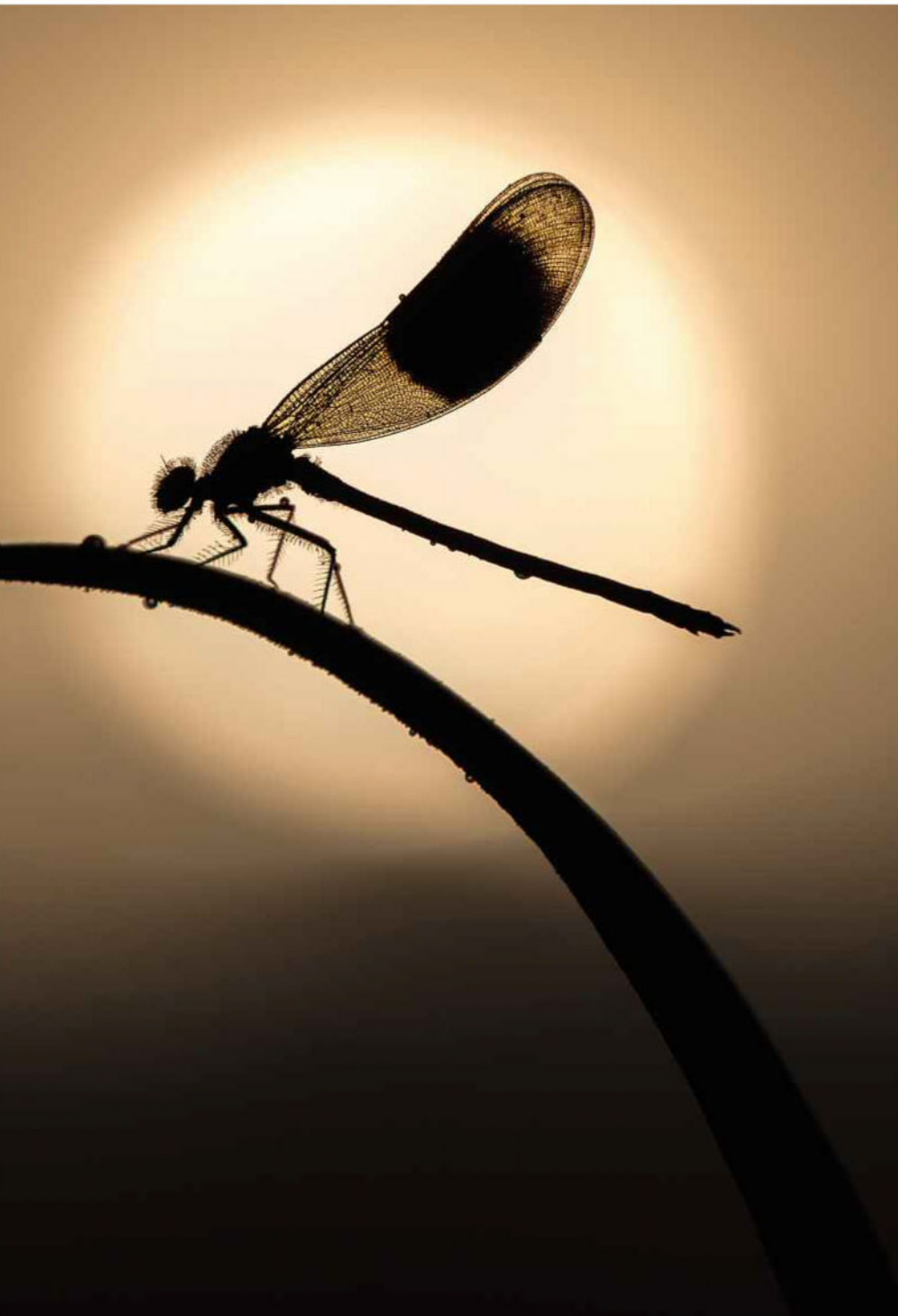
the lens's minimum focusing distance in order to increase the level of magnification. They are available in different strengths – a +3 or +4 version is a good choice. Beware however, those offering a higher level of magnification as they tend to significantly degrade image quality. They are easy to use and don't affect the camera's metering or AF system. However, they don't provide a large working distance, meaning you have to get very close to your subject to take photos. This can increase the chances of frightening your subject away and obstructing light.



AUTO EXTENSION TUBES:

Extension rings are hollow tubes that fit between the camera and lens. Using one allows the lens to focus closer, thus increasing its magnification. They are

constructed without any optical elements, so – unlike close-up filters – they do not affect image quality. Although manual tubes are available (and much cheaper), we'd avoid them unless you're on a strict budget, as they limit your choice of exposure modes and metering patterns. Auto extension tubes are designed to retain all the camera's automatic functions. They can be used in combination with any compatible lens, but are most effective with shorter focal lengths, like a 35mm or 50mm prime lens.



NATURE Q&A

Q) Is it worth selecting my camera's Macro mode when shooting nature close-ups?

A) Picture modes can be helpful for beginners, but they don't offer a great deal of control. The Macro Picture mode (depicted by a flower) will bias settings to suit small subjects. However, it can still only guess the subject matter and can't predict the effect or result you wish to achieve. Aperture-priority remains the best exposure mode for close-ups, allowing you full control over the zone of sharpness.

Q) What camera support is recommended?

A) It depends on the situation. If your subject is unlikely to move, then a tripod with a geared head (like Manfrotto's 410 Junior or XPRO) offers the best support and allows you to make very fine, precise adjustments. For ground-level photography, a beanbag is the best choice.

Q) Is a telephoto lens any good for close-ups?

A) Potentially, yes. Much depends on the lens's minimum focusing distance. Many telephotos and telezooms have a useful minimum focusing distance in the region of 2m, making them very capable of shooting smaller, nearby subjects. If you have a lens that doesn't focus that closely, try an extension tube to enable it to focus nearer. One of the biggest advantages of using longer lenses for this type of photography is that you can shoot from further away and their compressed perspective throws distracting foreground and background detail out of focus.

Q) I've read reversing rings and bellows are good for close-ups. Are they recommended?

A) Both are capable of producing a high level of magnification, but can be slow and fiddly to use, which is why neither is considered well suited to in-the-field work. They are better used for static subjects or in a studio environment.

NATURE Camera settings



EXPOSURE MODE: Aperture-priority is the most efficient mode for close-ups, allowing you to be in complete creative control of depth-of-field. Opt for a small aperture of f/11 or f/16 if you require a large zone of focus, or a large aperture of f/2.8 or f/4 in order to generate a shallow depth-of-field.



FOCUSING: Autofocus systems can struggle to lock onto small, nearby subjects and fine detail – particularly low-contrast subjects or in low light. If you find AF is struggling, quickly switch to manual – doing so will allow you to place the point of focus quickly and more precisely.



LIVEVIEW: If your subject will tolerate you using a tripod, focus via LiveView. LiveView is excellent for close-up photography – you can zoom into the image and place focus with unrivalled accuracy. It can also provide a live preview of depth-of-field.



ISO: Don't be afraid to increase ISO to 1600 or higher if this is the only method to achieve a shutter speed fast enough to freeze subject or camera motion. However, always select the lowest practical ISO speed for the conditions in order to maximise image quality.



REFLECTOR: In situations when using macro flash (turn to page 74) isn't practical or possible, a small reflector can be a good substitute. Reflectors are small white/silver- or gold-sided discs that are used to

reflect natural light onto your subject to relieve contrast and unwanted shadow areas. They are collapsible and compact. Unlike flash, you can see the reflector's effect prior to taking the photo. By moving the reflector closer or further away, you can alter the intensity of the bounced light. Not all subjects will tolerate you using a reflector, though – if you place the reflector too close, you can startle subjects. However, they are a useful and effective lighting aid for static subjects like roosting butterflies, or dew-encrusted dragonflies.



RIGHT-ANGLE FINDER: You will often be working at ground or low-level when shooting smaller creatures. A right-angle finder is a useful accessory when shooting from awkward perspectives. This

L-shaped attachment fits onto the camera's eyepiece and allows you to view, compose and focus images peering downwards, rather than horizontally, into the viewfinder. It can be a very handy aid. However, if you are using a camera with an articulated screen, you won't need an angle finder. A tilting screen will allow you to compose images from low viewpoints comfortably via LiveView. Most camera brands make their own angle finders but they're expensive – third-party finders are decent quality but much cheaper.

THE BEAUTY OF BUTTERFLIES

WHILE THERE MIGHT BE A VAST AND VARIED NUMBER OF SMALL ANIMALS TO PHOTOGRAPH, FEW HAVE SUCH WIDESPREAD APPEAL AS BUTTERFLIES. THEY ARE OFTEN BEAUTIFULLY MARKED, COLOURFUL AND INCREDIBLY PHOTOGENIC

THROUGHOUT SPRING and summer, butterflies can be found on the wing. Different species enjoy different habitats, with woodland, heathland, chalk downland and grassland all being popular environments. It is worthwhile doing a little online research about potential subjects. In doing so you will discover what types of habitat they enjoy, their preferred food-plants, and what time of year adults emerge. As with any species, knowledge can greatly help your chances of success. Identify local reserves or woods that are good for butterflies – a good starting point is to visit: www.butterfly-conservation.org.

Visit local sites regularly, as butterflies only remain in pristine condition for a few days before they begin to look tatty. The window of opportunity can be short, so if you don't visit regularly you may miss your chance. Unlike birds and mammals, you may have to wait another 12 months before you can photograph that particular species again.

The weather is another big consideration. Many butterflies are most active and obvious on warm, sunny days. In fact, they are unable to fly in low temperatures, and in wet weather they will shelter in dense vegetation making them almost impossible to find. However, on warm days they will be busy flying, feeding and breeding, making them much easier to locate. The wind is a further consideration. In windy weather, flying insects are hard to photograph. The flowers and grasses they feed or rest on will blow about, making focusing and composing virtually impossible. It is better to wait for a still day, when the predicted wind speed is below 10–15mph.

PRO TECHNIQUES FOR SUCCESS

Flying insects are challenging subjects and butterflies are no exception. They spend most of their time in the air and will typically only rest or feed briefly. Therefore, you have

to be prepared to work quickly and efficiently. You need to be able to alter camera settings intuitively, without needing to take the camera away from your eye – hesitate, and the opportunity may be lost.

During daytime, butterflies are easiest to find. They will be feeding on nectar-rich flowers or basking in sunshine. Stalking is often the best approach. Follow (not chase) a butterfly until you see it land and then carefully get closer. Be mindful of the sun's position and that of your shadow. Avoid casting it across your subject – as this is likely to frighten it away. Also, you need to be careful not to disturb surrounding vegetation. Insects, and particularly butterflies, are very sensitive to movement and vibration, so if you do knock the grass or plant it is resting/feeding on, it will probably fly away. As with most natural subjects, it is a patience game. More often than not, your subject will fly away before you've taken a single frame. However, as you hone your approach and technique, you will find you begin to take good images. Just persevere.

One of the biggest advantages of daytime shooting is that butterflies will often rest with their wings open, allowing you to capture their colour and markings. The biggest drawback is the light's quality – it will be harsh during the day. You'll find cloud can help. When the sun disappears behind cloud, the light is more diffused. Therefore, it can be worthwhile waiting for a little cloud cover before taking photos.

The best light of the day is during early morning and late evening. Subjects will be trickier to locate and will typically have wings closed. Butterflies will be roosting among tall grasses and on vegetation at these times, so you need to walk carefully and look closely. However, the light will be golden and attractive, allowing you to backlight or even silhouette subjects. Flying insects really

BUTTERFLY TIP *Ideal apertures*

The optimum aperture for butterflies will vary depending on the subject, situation and the result you are after. However, if you want your subject to stand out against its surroundings, select the smallest practical f/stop. In other words, the f/number that provides sufficient depth-of-field for your subject, while rendering surrounding vegetation attractively out of focus.



suit backlighting, as the light's source will highlight the translucency and patterning of their wings. As they are less active at either end of the day, they are also easier to get close to and you may even be able to use a tripod if your subject is very docile.

For butterflies, a macro lens is the most versatile option. A 100mm version is a great choice, being light and small enough to use handheld, yet still powerful enough to take photos from a practical distance away. While the zone of focus will be naturally shallow, you can make the most of the depth-of-field available by carefully keeping your camera parallel to the butterfly's wings – regardless if they are closed or open. The reason for this is that there is only one geometric plane of complete sharpness. By positioning your camera parallel to your subject, you are placing as much of your subject as possible within this plane.

BUTTERFLY IDEAS *Good viewpoints*



● **FROM ABOVE:** When a butterfly rests or basks with its wings open, the most obvious viewpoint is from overhead. This allows the photographer to capture the colour and intricate markings of its wings.



● **HEAD ON:** If you fancy capturing quirky-looking portraits, try shooting butterflies from head on. Doing so will emphasise the insect's antennae and disproportionately large eyes.



● **SIDE ON:** When butterflies rest, they do so with wings closed. Their under-wings are often beautiful – a side-on angle will capture their markings and backlighting will highlight their translucency.



WINGING IT

Shoot during the golden hours to capture the best light. It's also when butterflies are at their most dormant.

Exposure: 1/1000sec at f/4.2 (ISO 400)

PONDLIFE

WETLANDS ARE ONE OF THE BEST LOCATIONS TO FIND SMALL WILDLIFE. VISIT PONDS, MARSHES AND RIVERS TO PHOTOGRAPH THE LIKES OF AMPHIBIANS AND FLYING INSECTS

FRESH WATER ALWAYS attract wildlife, so it is an obvious habitat for photographers to visit. Even a small garden pond can be wildlife-rich, while larger bodies of water will attract a whole host of subjects. So what can you expect to find?

If you are lucky, you might see a water vole, swimming grass snake, pond skaters and mayflies, while living under the water are great diving beetles and newts. However, you will normally only get a fleeting glimpse of these types of animal and none are easy to photograph without a good degree of preparation, planning and – in some instances – the use of an aquarium. Instead, more obvious wetland subjects are dragonflies, damselflies, frogs and toads.

Frogs are very photogenic and are easiest to locate when spawning in late winter. With so many individuals in the water at one time, you can kneel by the water's edge and wait for one to pop its heads above the surface. At other times of the year, you are more likely to find frogs and toads among damp vegetation in gardens or sheltering among rocks or flower pots on your patio. A low, eye-level viewpoint often works best, so be prepared to lie on the ground. They are timid creatures, so avoid getting too close. A telezoom is a good option and provides a larger working distance than a macro lens. As they often prefer dark, damp places, light can be in short supply. Natural light is normally preferable, but you may need to increase ISO speed. Flash is a good option as it will also provide a nice catchlight in the subject's eyes. However, diffuse the flash heavily to avoid ugly hotspots forming on the amphibian's shiny skin.

PONDLIFE TIP *Backdrops*

Never underestimate the importance and role of background choice – when peering through the viewfinder remember to keep an eye on what is going on behind your subject. Sometimes, altering your viewpoint if only very slightly can enhance or change the background colour. Water can provide an attractive, colourful and clean backdrop.



Dragonflies and damselflies are among the most popular and easily accessible wetland subjects and during the summer months will be patrolling pools, ponds and reservoirs. Like butterflies, they are busiest and easiest to see during the warmth of the day. Visit local wetlands – many species are territorial, so they will return to the same perch again and again – typically reeds and grasses overhanging the water's edge. Once you have located their favourite spots, wait close-by and when they land, slowly move into a picture-taking position. A macro lens is normally the best choice, while an overhead or side-angle will often suit the subject. You will almost certainly have to shoot handheld, but presuming it is a light, sunny day, shutter speeds should be adequately fast to freeze camera or subject motion. Stealth and patience are required – like most insects, dragonflies and damselflies are highly sensitive to any movement around them. While you have no control over background choice when stalking insects, you can throw backdrops out of focus by using a large aperture, such as f/4 or f/5.6.

Early morning can be a particularly good time to look for dragonflies and damselflies – their smaller, more delicate relatives. Typically, they begin flying at temperatures of around 13–15°C, so they are inactive just after sunrise when it is still cool. After clear, still nights, you may find their bodies and wings are smothered in dew, adding interest, scale and sparkle to insect close-ups. Look for subjects in the mornings clinging to reeds, tall grasses and low branches close to the water's edge. Try to locate insects resting high up which you can shoot against a clean, uncluttered background. Overnighting insects will often allow you to set up a tripod close-by and use a reflector if necessary.

Finally, consider the light's direction. Dragonflies and damselflies have slightly translucent bodies and transparent, intricate wings, so backlighting in particular highlights their shape and intricate design. Also, when the situation allows, try to capture an element of subject behaviour, like mating, flight or one emerging from its larval case. Doing so will help your images to be more interesting and memorable.

Above: Frogs and other amphibians are some of the more photogenic pondlife, and they're often easy to locate too.



1 Background choice is important when photographing insects. Distracting grasses, flowers, twigs or out-of-focus highlights will compete with the subject for attention. In this instance, a small aperture of f/16 has created a very messy, ugly backdrop.



2 The background's appearance is completely altered and improved by selecting a wider aperture of f/5.6. By keeping the camera parallel to the dragonfly, the majority of the insect is still recorded sharply – despite the shallower depth-of-field.



3 Light is another key consideration. Although backlighting is more likely to deceive a camera's metering, by looking at the histogram, any exposure errors can be easily seen and compensated for. The result is more dramatic, highlighting the wings and dew.

CLINGING ON

Dragonflies and damselflies are territorial – that means they'll often return to the same perch or reed.

Exposure: 1/160sec at f/11 (ISO 800)



WIDE-ANGLE CLOSE-UPS

BY CHOOSING A WIDE-ANGLE PERSPECTIVE, YOU CAN CREATE EYE-CATCHING CLOSE-UPS OF SMALL ANIMALS THAT WILL GIVE A BETTER INSIGHT INTO YOUR SUBJECTS' HABITATS

A STYLE OF PHOTOGRAPHY that has grown in popularity over recent years is wide-angle close-ups. In contrast to the more traditional frame-filling, clean background macro approach, this type of photography seeks to retain recognisable detail in the background in order to show the subject in context with its natural environment. If done well, such images can be attractive, interesting and informative.

The best lenses for wide-angle macro images are fisheyes or short focal length macro lenses, for example, the Sigma 15mm fisheye or Tokina 35mm macro. Fisheye lenses tend to have a relatively low maximum magnification, in the region of 0.5x, but have the advantage of a very wide field-of-view. These sorts of lenses therefore tend to work best with larger subjects such as dragonflies and amphibians. A short focal length macro is capable of life-size reproduction, making it better suited to smaller subjects. However, it has a narrower field-of-view so will record less of the surroundings. Regular wide-angles and even kit lenses can still provide good results, particularly with larger subjects.

The big drawback of using wide-angles for wildlife close-ups is that at the lens's maximum magnification the subject will need to be within just a few centimetres of the front of the lens. This presents two challenges. The first is that only very docile (or inanimate) subjects will tolerate the camera being that close. The second relates to lighting, as the lens will tend to cast a shadow on the subject due to its close proximity. Therefore, it is often necessary to use a carefully positioned reflector or flashgun to increase the amount of light on the subject. A final point worth mentioning is that the ultra-wide perspective means that an attractive, suitable backdrop is essential – one devoid of ugly man-made objects, like telegraph poles or cars, and which is also appropriate for your subject.

IT'S A WIDE WORLD

When executed well, wide-angle close-ups provide an insight into the creature and its surroundings.

Exposure: 1/125sec at f/13 (ISO 400)

WIDE-ANGLE INSECTS *Essential dos and don'ts*

✓ **DO:** Choose the best angle to photograph your subject from, remembering to pay close attention to the background. A wide-angle macro image will only really work well if the background is attractive and isn't spoiled by artificial, distracting or incohesive elements encroaching into the frame.

✓ **DO:** Get down low and shoot handheld to capture an insect's eye-view of its habitat. Images of this nature can rarely be achieved without lying on your stomach, so dress accordingly and don't be afraid of getting a bit muddy.

✓ **DO:** Pay attention to the direction of light and your own shadow. Try a small handheld gold reflector to bounce warm light onto the subject if it is in shade. Flash can be used but will usually need to be diffused to stop harsh highlights.

✗ **DON'T:** Shoot on days when the sky is white and insipid. It can be very difficult to keep the sky out of wide-angle macro images and a deep blue sky tends to be more attractive and easier to correctly expose.

✗ **DON'T:** Shoot in the middle of the day if you can help it, as insects will be warm and skittish. In the early morning or late evening they will be cooler and far more tolerant of having a lens being placed close to them.



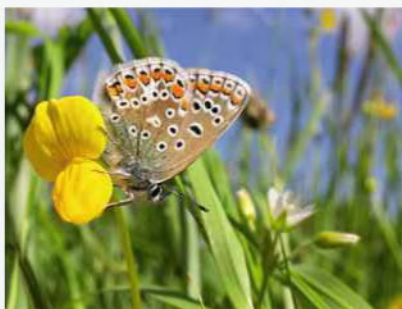


ALL IMAGES: MATT COLE

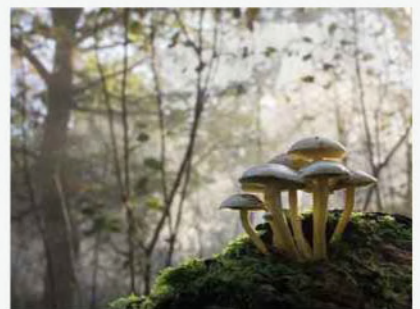
WIDE-ANGLE IDEAS *Good viewpoints*



● **DRAGONFLY BY THE WATER:** Early in a summer morning, dragonflies can often be found and photographed perched on vegetation next to a lake or a pond. Approach carefully so as not to scare them.



● **GET LOW:** Butterflies make great subjects for wide-angle close-ups and a low viewpoint can accentuate the 'bug's eye-view' feel. A right-angle viewfinder or tilting LCD screen will help here.



● **FUNGI:** Plant life also suits this style of close-up – they're easier to shoot as they're not going anywhere! Fungi comes in all shapes and sizes and can provide plenty of opportunities for wide-angle shots.

FLASH IN CLOSE-UPS

INTRODUCING FLASH INTO CLOSE-UPS CAN ADD SPARKLE AND LIFE TO IMAGES, WHILE PROVIDING PHOTOGRAPHIC OPPORTUNITIES THAT WOULDN'T HAVE EXISTED IN THE ABSENCE OF ARTIFICIAL LIGHT

MANY NATURE PHOTOGRAPHERS are daunted by the perceived complexity of flash and some believe results look unnatural. However, in reality, using flash can be reasonably straightforward and, if used carefully and appropriately, it can provide lovely, natural-looking light. The use of flash in close-up photography can range from a small degree of fill-flash – aimed at lifting ugly shadow areas and enhancing the subject's colours – to fully exposing a subject with flash. This may be required due to a lack of natural light or the need to freeze movement. Generally, poor results stem from a badly positioned flash or, more commonly, from too little diffusion being applied to the flash. The latter can result in overexposed highlights and unnatural-looking light – the type of result that tends to give macro flash a bad name. By following some basic tips it is possible to overcome these difficulties with ease.

FLASH SKILLS

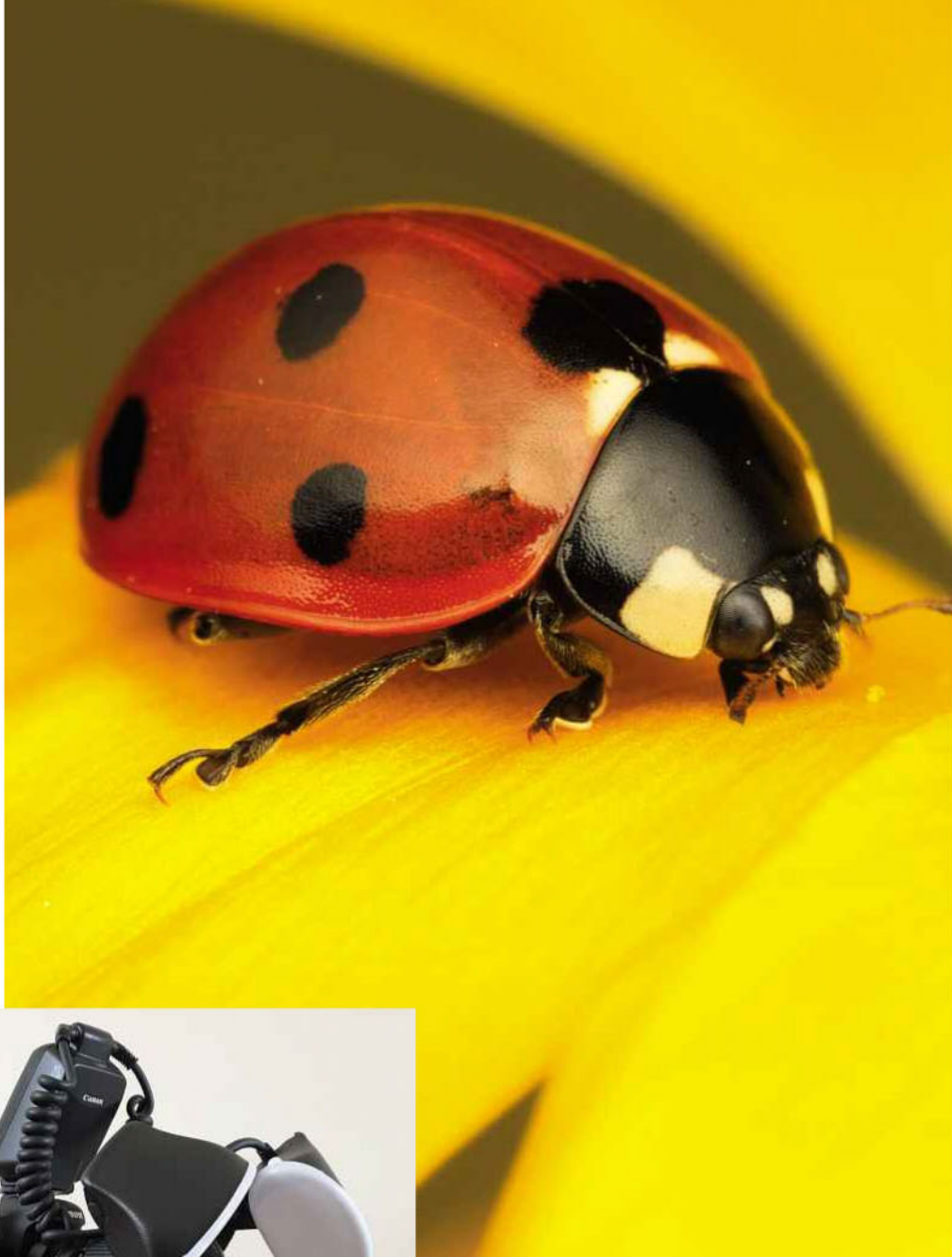
Your flash technique will be dictated by whether your aim is to use flash to compliment natural light – so-called, fill-flash – or whether flash is intended to entirely replace natural light.

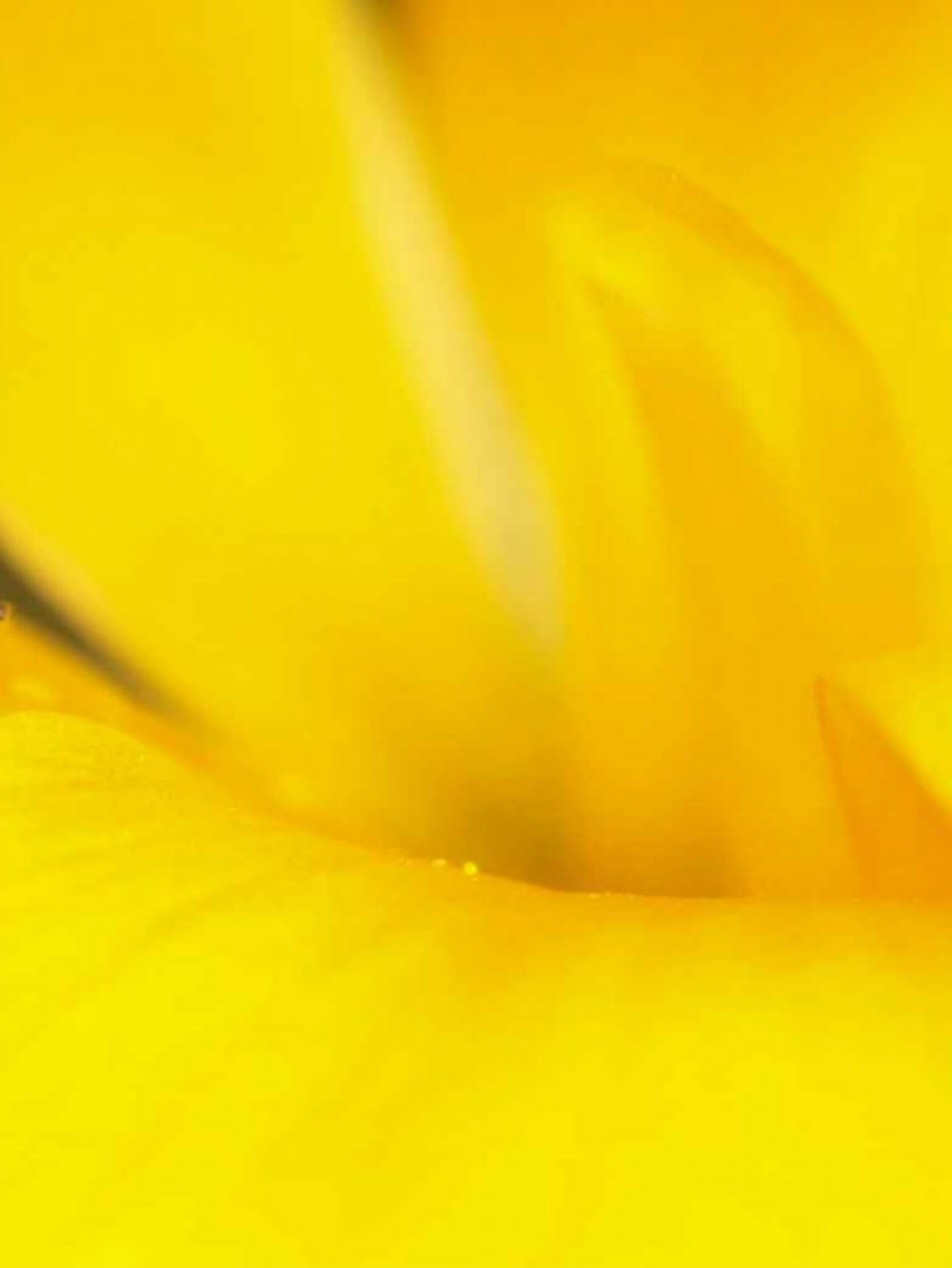
Fill-flash can be provided by the built-in flash as long as the subject isn't too far from the flash and the lens doesn't cast a shadow on the subject. If the integral flash isn't sufficient then an external flashgun can be used to provide fill-flash, including flashguns, ringlights or twin-flash units. The simplest way to introduce fill-flash into your close-up photography is to use aperture-priority mode on your camera and to set the flash to automatic (for example, E-TTL for Canon and i-TTL for Nikon). The flash output can then be adjusted using flash exposure compensation. Dial in negative compensation to reduce the strength of the flash and positive compensation to increase it. Fill-flash should be subtle and the flash output should be just sufficient to boost the colours and detail in an image without making the use of flash too evident.

If you want your subject to be entirely exposed by flash then an external flashgun is essential. These will work best with short focal length macro lenses, since the shorter



Left: A macro flash setup showing a Canon MT-24 EX with diffusers fitted and a Canon MP-E 65mm macro lens. Clockwise from above: Seven Spot Ladybirds are very shiny so flash must be well diffused; Flash freezes the movement of this ladybird as it takes to the air. A mix of daylight and flash emphasises the striking colours of the bee against the blue sky; Flash exposes this tiny Jumping Spider on a flower.





FLASH Types of flash



BUILT-IN FLASH: A digital SLR's integral pop-up unit is in a fixed position, tends to be weak, and cannot be positioned close to the subject. However, it can still provide a degree of fill-flash and can prove very handy if you don't have a dedicated macro flash unit. Try covering the flash with a few layers of tissue or kitchen towel to soften the light.



EXTERNAL FLASHGUNS: For those more serious about using flash in close-up photography, an external flashgun such as the Canon Speedlite 600

EX-RT or the Nikon Speedlight SB-910 is a significantly better option than using the pop-up flash. These flashguns are far more powerful, can be used as master units to control slave units and, crucially, can be used off-camera. Using the flashgun on a flexible side bracket makes it possible to position the flash's head closer to the subject, which significantly helps with diffusion. For those on a budget, check out Gloxy and Yongnuo for high quality, affordable flashguns.



RINGFLASH: Ringflash units, or ringlights, are more specialist flash units that combine a control unit that connects to the camera's hotshoe with a

ring of lights that clips around the end of the lens. They vary considerably in price, from cheap 48 LED units for less than £30 to more advanced models such as the Canon MR-14 EX and the Sigma EM-140 DG, which cost several hundred pounds. The benefit of ringflash is that it can produce even light all around the subject. The disadvantages are that the light can sometimes be too even and this can look unnatural – although ratio control is available on some models. Ringflash units can be tricky to diffuse and they often produce unnatural, doughnut-like reflections on shiny surfaces.

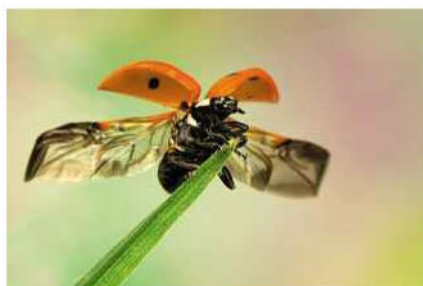


TWIN-FLASH UNITS: These are typically the flashguns of choice for macro enthusiasts and particularly those who photograph at high

magnification. Well known twin-flash units include the Canon MT-24 EX and the Nikon R1C1. Twin-flash units are similar to ringflash in that they attach to the end of the lens. However, instead of consisting of a ring of light they have two small flash heads that can be rotated and angled to achieve the desired result. Ratio control is available so one flash head can be brighter than the other to create shadow and twin-flash units typically also include focusing lights, a useful tool when focusing at high magnification. Twin-flash units still need a degree of diffusion, though.



working distance means the flash will be closer to the subject. This not only means less flash output is required (so flash recycling times will be reduced) but also means diffusion is easier. A benefit of exposing an image entirely by flash is that the photographer has complete control over the choice of aperture and ISO. An additional benefit is that the extremely rapid burst of flash will have the effect of freezing camera shake, making it more practical to shoot handheld. One way to do this is to switch your camera to manual mode, choose the desired aperture, select a low ISO, and set the shutter speed to the camera's sync speed – normally in the region of 1/200sec. Set your flash to



automatic and results should be well exposed. If initial results look too light or dark, dial in flash compensation to compensate – positive flash compensation to make images lighter, and a negative amount to make them darker.

To improve the quality of the light from a flashgun it is essential to diffuse the flash. Successful diffusion requires the diffused flash head to be as close to the subject as possible. It also requires the diffuser to be as large as possible so that rather than the flash being a focused light source, or sources, it forms a much larger surface area. Finally, the thickness of the diffusion material is also important. Too thin and it won't provide sufficient diffusion but too thick and the flash

output will be overly reduced. Commercially produced diffusers are available for all types of flashguns and include Lambency diffusers and softbox diffusers. However, for ringlights and twin-flash units, homemade solutions will do the job nicely. Try using plastic milk bottles and margarine tubs, thick paper and/or kitchen towel.



ENCHANTED ISLANDS

ALTHOUGH ROSS HODDINOTT IS USUALLY CONTENT WITH THE PHOTOGRAPHIC OPPORTUNITIES FOUND CLOSE TO HIS HOME IN SOUTH WEST ENGLAND, EVER SINCE CHILDHOOD, HE HAS LONGED TO PHOTOGRAPH THE EXTRAORDINARY WILDLIFE OF THE GALAPAGOS. NOW, HAVING RECENTLY RETURNED FROM HIS SECOND TRIP TO THE ARCHIPELAGO, HE CHATS TO DANIEL LEZANO ABOUT HIS EXPERIENCES

Words: DANIEL LEZANO

NOT EVERY MAN travels almost halfway around the world to photograph boobies with the full consent of his wife; however wildlife photographer Ross Hoddinott has done exactly that for the past couple of years. Blue-footed boobies are arguably the Galapagos' best-known residents, although it is impossible to single out one particular species as being

iconic when the islands are home to such a vast array of unique and remarkable animals. Arguably, nowhere else in the world is more synonymous with wildlife than this UNESCO World Heritage Site – the nature here is truly extraordinary.

The Galapagos is situated in the Pacific Ocean, around 1,000km from Ecuador, and consists of 19 large islands. Due to their isolation, unusual animal life has

developed – for example, marine iguanas, flightless cormorants and giant tortoises. Darwin developed his theory of evolution by natural selection following his visit in 1835 and the islands continue to inspire visitors to think about the natural world differently. It is no great surprise then that the Galapagos tops most wildlife photographers' 'bucket list' of places to go – with Ross being no exception. ➡

IN ASSOCIATION WITH





“STILL RECALL watching on TV a BBC documentary about some far-flung place called the Galapagos and being captivated”, Ross recounts. “I was 11 or 12 years old at the time and apparently, when the programme ended, I casually informed my parents that I’d just have to go there! I was at an age when I was just getting started with photography. A few years later I decided on a career taking photos and turned professional at 18 – I’ve never had a ‘proper job’!

“Some people crave a career in nature photography as they wish to travel but that wasn’t my motivation. I’m content with the photo opportunities found closer to home and, when possible, I prefer to minimise my carbon footprint. However, the desire to visit the Galapagos always remained.”

Unfortunately, few photographers today can justify lengthy and extravagant shoots. With agency fees continuing to nosedive, the cost of overseas trips usually outweighs the likely financial return. Therefore, like many professionals, Ross leads workshops, giving expert tuition and guidance on how to take better photos. They guarantee an income while also providing opportunities to visit and photograph new places.

“The Galapagos is a costly place to visit. Quite rightly, tourism is carefully policed to protect the islands. There is an entry fee and tourism tax and the cost of flights and a cruise around the islands is high. I run a business, so I have to be able to justify the cost and time to visit places. Although being a tutor means I’m not free to take so many images – as the clients always take priority – I’m still able to take my own photos while being paid to be there. It is a great privilege and I feel fortunate to have the opportunity. I lead for Tatra Photography, a company who runs a wide range of innovative and unique trips. When they first asked me to lead a trip to the Galapagos, I don’t think I’ve ever accepted a job so quickly!

“I have now visited the Galapagos Islands twice and will be going again next summer.

BIOGRAPHY



Ross Hoddinott is one of the UK’s leading natural history and landscape photographers. He is the author of seven photography books and a multi-award winner, including overall winner of the British Wildlife Photography Awards in 2009. Ross has been working as a full-time pro since 1997, supplying imagery and undertaking commissions for a range of publications and clients. Based in the South West of England, Ross is best known for his intimate close-up photos of nature, and for evocative landscape images. He is a member of the 2020VISION photo team, co-runs Dawn 2 Dusk Photography and is an ambassador for Manfrotto and Nikon UK (2013-2015). For details, visit: www.rosshoddinott.co.uk

“THERE ARE OCCASIONS WHEN THERE ARE SO MANY POTENTIAL SUBJECTS IN YOUR SIGHTS THAT YOU BARELY KNOW WHAT TO AIM YOUR CAMERA AT NEXT”





It is a truly captivating place. Blessed by its equatorial location, it is warm and beautiful throughout the year and it is a great place to snorkel or dive, with the opportunity to get close to turtles, rays and sharks. However, it is the wildlife above water that excites me. They are not only exceptional and unique, but also fearless. Almost without exception, you can observe and photograph wildlife close up. Animals are relaxed and trusting – they’ve not developed a fear of humans. It is a humbling and wonderful experience being able to get so close to wild subjects. This also makes life as a photographer simpler. Excursions on the islands are relatively short – maybe only a couple of hours due to the heat and the regulations in place to protect the wildlife. However, little time is wasted trying to get close to subjects – instead you can concentrate on light, composition and being creative.

“Different islands provide different opportunities. For example, Mosquera Islet is home to a large population of sea lions basking on warm sands, while vast numbers of marine iguanas inhabit Fernandina. Genovesa is overflowing with bird life – the designated path you follow takes you within



touching distance of nesting red-footed and Nazca boobies, while metres away male frigatebirds inflate their comical red pouch and call for female attention.

“Seemingly, wherever you look, there is wildlife. Brightly-coloured Sally Lightfoot crabs cling to every rock, and lava lizards scuttle about everywhere. Brown pelicans, lava herons, and American oystercatchers are a common sight, while Darwin’s finches flit from branch to branch if you walk inland. There are occasions when there are so many

potential subjects in your sights that you barely know what to aim your camera at next. In fact, flight photography can be tricky simply as there are so many birds in the sky, you’re not sure which to track!”

So, due to the accessibility of the island’s wildlife, is it easy to capture great nature shots when visiting the Galapagos? “The tolerance of the wildlife certainly simplifies things, but capturing good images is rarely straightforward. The biggest issue is light quality – it quickly grows harsh and there is ➔

Above: This portrait of a brown pelican was taken from a Panga. It doesn’t take long to adjust for the motion of the boat.

Left: Ross with some of the clients on a Panga returning to their boat after an evening of shooting the islands’ amazing wildlife.

Opposite page (clockwise from top left): An American oystercatcher is silhouetted on the shoreline at dawn. A lava lizard basks in the warmth – the use of a shallow depth-of-field focuses attention on its colourful head. A male frigatebird inflates its red pouch to attract a mate. A swallow-tailed gull is captured in warm evening light.



Top: By lying on the sand, Ross manages to achieve a natural eye-level viewpoint of this colourful Sally Lightfoot crab.

Above inset: Ross shoots from the Panga, using the Nikon's powerful 80-400mm zoom.

Far left: The distinctive shape of a marine iguana creates a dramatic silhouette.

Left: A panning action adds motion and energy to this flight shot of a Nazca booby.

Right: A great blue heron silhouetted against a dramatic evening sky.

often little cloud about to help diffuse it. You are not allowed to land on uninhabited islands before sunrise or after sunset, making it tricky to shoot in good light. However, on our tours, we arrange to land at daybreak so our clients enjoy the best light possible, while we often finish the day by going for a Panga (dinghy) ride along the shoreline looking for subjects bathed in late evening light. The Panga drivers are skilled at manoeuvring into position and you can get sufficiently close to nesting and resting birds, using the setting sun as a colourful backdrop. Shooting from a small boat is challenging as they rock and bob about, but it's surprising how quickly you learn to compensate for their movement.

"The light isn't the only issue. Sometimes, it can be tricky to get a good, clean shot of your subject simply due to all the others close-by – this is especially true of marine iguanas, which can congregate in large numbers. Although you can use a relatively short focal length – or even a wide-angle for environmental images – I still favour longer lengths. The compressed perspective and

shallow zone of focus of a telephoto helps isolate subjects from their surroundings."

So having fulfilled a childhood ambition by visiting the 'enchanted islands', does Ross feel he's now thoroughly ticked that box and set his sights on somewhere new? "The Galapagos is a wildlife utopia. Rarely does a place live up to the things you see on the TV documentaries, but the archipelago far surpassed my already high expectations. Once you've been, you just want to go back to see new things and capture better images. With each visit you learn more about your subjects – what to look for and expect – and this experience enables you to take better images. Next year I am spending two weeks in the Galapagos, visiting both the South and North islands. I will see and photograph waved albatross for the first time. You never know what to expect – for example, one morning we had a pod of over 100 dolphins swim alongside our boat. Simply magical! New and unexpected photo opportunities present themselves each trip – already I can't wait to go back next summer."

IN THE BAG...

Ross favours the high resolution of the D810, using a D7100 as a back-up. The detailed and large 36-megapixel files allow for selective cropping if required. Both camera models have good high ISO performance, which is important – Ross regularly shot at ISO 1600 or 3200 during his visits to generate sufficiently fast shutter speeds to freeze flight and movement. Most of Ross's images were captured using the Nikon 80-400mm f/4.5-5.6G ED VR. The lens offers a versatile focal range and also has good close-focusing ability, making it useful for subjects big and small. Being a macro specialist, Ross also carries a Nikon 105mm f/2.8 micro whenever travelling, while a 17-35mm wide-angle can prove useful for environmental images. Ross uses an f-stop Loka backpack for travel, numerous 16GB and 32GB Lexar memory cards, along with an Apple MacBook Pro for safely backing up images while away.



“THE TOLERANCE OF WILDLIFE ON THE
ISLANDS CERTAINLY SIMPLIFIES THINGS,
BUT CAPTURING GOOD IMAGES IS
STILL RARELY STRAIGHTFORWARD”



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FLOWER POWER

FROM PATCHES OF TINY WILDFLOWERS LIKE LUMINOUS RUGS ON GRASS AND WASHES OF VIBRANT COLOUR EMBLAZONING THE LANDSCAPE, TO THE DELICACY OF NATURE IN A SINGLE QUIET STEM, WE HAVE EXPERT ADVICE FOR CAPTURING IT ALL. READ ON FOR OUR FAVOURITE CREATIVE IDEAS AND TECHNIQUES FOR PHOTOGRAPHING FLOWERS THROUGHOUT THE YEAR...

Words: CAROLINE SCHMIDT

IMAGE: ISTOCK PHOTO



Flower Projects

THEY'RE A YEAR-ROUND feature, in practically every home and garden and could not be easier to access photographically – yet despite being everywhere, they're often overlooked. As a part of our daily wallpaper, it's easy to pass by the possibilities flowers literally lay at our feet, but we're here to open your eyes to just how blooming marvelous they are. They come in myriads of shapes and styles, sizes and shades and their intricate details mean no two are ever the same.

Keeping a track of what flowers bloom when means you can plan your photography projects accordingly. Teeny-tiny snowdrops in January, bluebells in April, peonies in May, English Lavender and poppies in the summer – there's a different subject nearly every month of the year! True, spring and summer mean more wildflowers and garden blooms; but autumn and winter still call for trips to a florist for cut flowers. Aside from your subject, there's your background, light source, time of day, lens and accessories to consider, not forgetting aperture and composition – there's an infinite number of variables, even before you look for ways to unleash your creativity, as with any macro subjects, the smallest of details count. We've covered some of these fundamental skills in our *Ultimate Guide* (p64) but here, we've ten creative concepts to help your photography blossom...



BRANDON VERDOORN

1 *Vistas of colour*

While a single, or small cluster of blooms make beautiful portraits; fields of flowers have a different impact. But how can you do justice to such a vast landscape of vibrant colour in a single frame? Look for an anchor: something to control the viewer's eye. It could be strong leading lines, such as you'd see in a field of crops, rows of English Lavender or tulips. Or, switch from a wide-angle lens and small aperture to a telephoto wide open to isolate one bloom in a wash of colour – it works particularly well for poppy fields and carpets of bluebells. Like most landscapes, stick to the 'golden hours' when a low evening or morning sun can backlight blooms, and remember to pack your ND grads for dramatic skies or a polariser for crystal blues.



MARTIN KORT





ADRIAN BORDA

2 Change your perspective

When deciding how to shoot a subject, look at it from all angles. Take the time to consider the specimens in front of you: its best side, the best angle to the light and background. It's all too easy to shoot from above, so be prepared to get down and dirty for your best viewpoint. If you want a really unusual perspective, swap your macro kit for a wide-angle lens and set it up in a flower bed. You'll need to fire it remotely, but it's fairly easy to get great results and looks fantastic against a blue or dramatic sky. Set your lens to its widest focal length and your camera to aperture-priority mode, dialing in a small aperture of f/11-f/16 to ensure the flower is sharp from stem to stamen. Fit a polariser to saturate skies and if your camera has a vari-angle LCD and LiveView, use it.

3 Are you ready for your close-up?

With extreme close-ups, composition is more difficult than ever as the eye is blind to the tiny details and you need to rely on the lens' magnification, viewable through your viewfinder or LCD monitor. And at such high magnification and minimal focusing distance, depth-of-field – even at small apertures – is minimal. Which is great! Pair these 'challenges' with a colourful specimen under soft light and you've the makings of intriguing abstracts that dote on shallow depth-of-field. Look for lines, shapes and patterns to focus on: in shots like these, it's less about the flower as a whole and more about its simple, beautiful details.

PRO INSIGHT: Ross Hoddinott



"Photographing wider views of flowers will help convey a far greater sense of context than a straightforward close-up. Late spring and summer are the best times of year to take photos showing flowers within their environment. Larger flowers, like orchids, bluebells, poppies, lavender, lupins, sunflowers, thrift and daffodils are all good subjects. A wide-angle lens – in the region of 16-35mm (full-frame) – is a logical and versatile lens choice. For more extreme results, consider using a fisheye."



ALAN SHAPRO

4 *Look for layers*

Wildflowers can make for glorious foreground interest and brighten any landscape, so search out clusters of thrift along the coast or pink rhododendrons in the mountains to give your landscapes a seasonal look. When using a wide-angle lens, get close and wide to subjects, using a small aperture to generate a large depth-of-field that will render everything from the flowers in the foreground to the background scenery sufficiently sharp. A relatively low viewpoint will often work well.

IMAGE: ROSS HODDINOTT





MANDY DISHER

5 Raindrops on petals

Water can transform flowers, and in fact we could dedicate this concept its own ten ideas for ways to use it creatively! For wildflowers and garden flowers, the moments after a shower offer extra interest in the form of raindrops and reflective droplets creating beautiful background bokeh. But if rain isn't forecast, a water spray can work just as well. For a more controllable environment, substitute water for saline solution and place a few droplets on a petal for a focal point and illuminate with window light. Another popular and creative idea is to put another flower a few feet behind the droplet and to capture its refracted image inside the water.



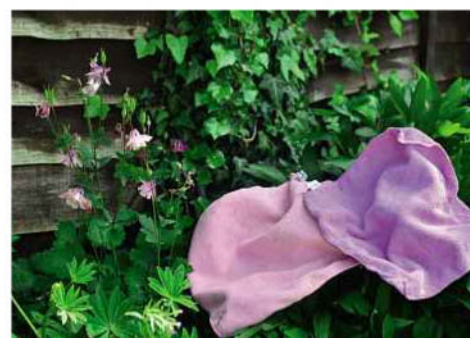
BRANDI CAMPBELL

MANDY DISHER



6 Think Lilliputian

Tiny flowers are easily overlooked for obvious reasons, but that makes them even more appealing macro subjects to shoot. You'll need a lens with a reproduction ratio greater than 1:1 and the ability to focus extremely close. For a budget-conscious solution, try extension tubes on a standard lens, like a 50mm f/1.8; you'll be able to focus within millimetres to highlight all their minuscule details. Your proximity will inherently create a smooth, soft background but you'll also lose a lot of light, so you'll have to balance the trade-off between depth-of-field and magnification. Have a reflector handy too – a small piece of card wrapped in foil will do – to help bounce light on to your subjects. Snowdrops, forget-me-nots, Deptford Pink and Lily of the Valley are just a few to look out for. If you don't have any in your garden already, local garden centres often have some potted to buy, which also lets you position the flowers in the exact light that you need.



7 Bring a background

The backdrop that you choose to use is as important as the subject. A flower photographed against a soft, uncluttered background can hide a multitude of distractions. You could move the flower indoors – anchoring it into water-soaked florist foam so it's positioned in the optimum setting, or you can also shoot it in situ against a piece of coloured card or coloured J-cloth. Alternatively, for a dappled light effect, a crumpled piece of foil will reflect light from all angles. Notice how the relationships between aperture, subject-to-camera and subject-to-background distance affect depth-of-field to help get your most appealing results.





MANDY DISHER

8 *Take it inside*

When a windbreaker will not work or the sun is uncontrollable, take your specimen inside for a still-life shoot. You'll have to work fast as few flowers last more than a few minutes before wilting, but supporting them in water-soaked foam can buy you some time. A window is a wonderful diffuser of light, but hanging a net curtain can soften it even more. In winter, when it's lower light, try using an angle-poise lamp, a lightbox or macro ringflash for extra light. By using a neutral background you also give yourself a plain canvas for post-production work, like adding textures (see p46 for details on how).

9 *Light and shade*

Getting the light right is so important when photographing flowers as the type of lighting affects the mood and impact of a shot. Strong or directional sunlight creates hard contrast, so the image will likely suffer from dark shadows and blown-out highlights. Bright light rarely reproduces natural colour or detail either, which is why light from a bright, overcast sky is best as it will fall evenly on a flower revealing its details. If the light is too strong still, use a small diffuser to soften it or a reflector to bounce light into the shadows. Ideally, wait until the sun is its softest and low enough in the sky to act as a golden backlight, use spot metering to expose your subjects, and even let in a touch of stylised flare.

PRO INSIGHT: *Mandy Disher*



"Flowers are diverse: mostly beautiful and elegant, some bright and bold and others tiny and delicate, so I'll take time to discover their structure, colour, shape and texture. The nature of the flower usually lends itself to a style or approach – some flowers look easy to photograph, but in reality prove very challenging, and others can be very surprising. They may look insignificant but as you get close, you discover wonderful patterns and structures emerge that go unnoticed until magnified through a lens. I like to see colour work sympathetically together so the image looks harmonious and pleasing to the eye."



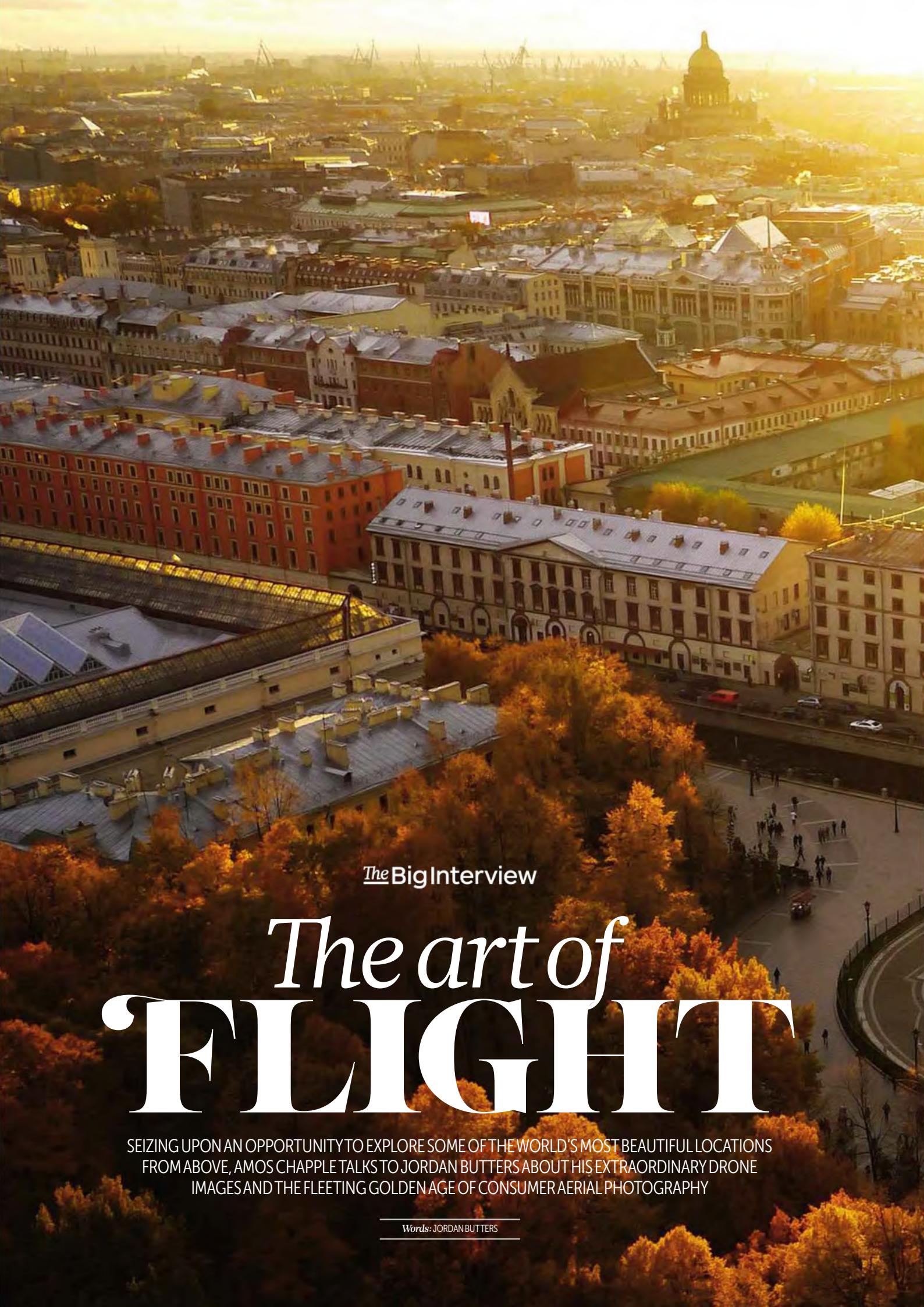
STOCKPHOTO



10 *Shoot wide open*

Foreground doesn't always have to be sharp to be effective. Using minimal depth-of-field can be very creative as it throws the background and foreground out of focus, isolating the focal point. The distance between lens and flower, the size of the flower and how much of the flower you want in focus determines what aperture you should use. When you want to fill the frame and to see lots of detail, you may need a narrow aperture even if you're in close proximity. While if using a telephoto lens from a distance, to isolate a wildflower in a field, you can shoot wide open and still retain sufficient depth-of-field.

IMAGE: MANDY DISHER



The Big Interview

The art of **FLIGHT**

SEIZING UPON AN OPPORTUNITY TO EXPLORE SOME OF THE WORLD'S MOST BEAUTIFUL LOCATIONS FROM ABOVE, AMOS CHAPPLE TALKS TO JORDAN BUTTERS ABOUT HIS EXTRAORDINARY DRONE IMAGES AND THE FLEETING GOLDEN AGE OF CONSUMER AERIAL PHOTOGRAPHY

Words: JORDAN BUTTERS





DESPITE THE ALMOST-overnight boom in drone technology, few have mastered the art of flight like New Zealand's Amos Chapple.

After working as a photographer on a national newspaper in his home country, Amos was offered a once-in-a-lifetime position photographing UNESCO World Heritage sites around the globe, igniting his passion for travel. Since going freelance in 2012, Amos has travelled the world, telling stories through his captivating and immersing imagery. No challenge is too great, no distance too far and he'll soar to dizzying heights in the pursuit of getting the shot – literally and figuratively.

Amos's diverse portfolio of travel images can't fail to impress, but it was his fascinating aerial work that really caught my eye. As he reveals, his desire to create images from an elevated angle was borne long before the technology was ready to take off: "For as long as I could remember there was a curiosity within – what if I could just get a little bit higher, or what would things look like from up there? It always seemed tantalisingly close, but the technology wasn't there," Amos reminisces. "I remember spending thousands on an extendable pole that lofted the camera into the air, but it turned out to be pretty useless, and it was too heavy and cumbersome to take anywhere. The other option was chartering a helicopter, but that was incredibly expensive, impractical and inefficient. I was keeping an eye on developments in consumer quadcopters and it seemed as if the technology was progressing really quickly. Companies would suddenly pop up and then disappear again overnight in the race to be the first to market. Then a company called DJI released the Phantom quadcopter that changed the game – they came up with a product that could withstand the consumer market."

While being an early adopter to new technology can be risky, for Amos the rewards were clear as his aerial images were an instant success with stock agencies and the media. Locations that had been photographed thousands of times over were presented in a new light, and he couldn't get

enough of the success: "My general experience of photography is one of a constant string of frustrations and disappointments with the occasional moment of joy when you luck out with the light, or the conditions, or you are in the right place at the right time," Amos says. "When I started shooting with my drone I was almost put off by how easy I found it to create images that were visually compelling. It felt almost decadent that I could launch my camera up into the air and come back with images with such a depth of information. I guess that an aerial view just demands your attention, especially if you're familiar with the location in the image. It's funny – I do shoots where I work my ass off in terms of research, groundwork and physical exertion in an effort to create interesting stories, and sometimes there can be little impact. But then I zip this little drone up in the air and I'm getting published everywhere!"

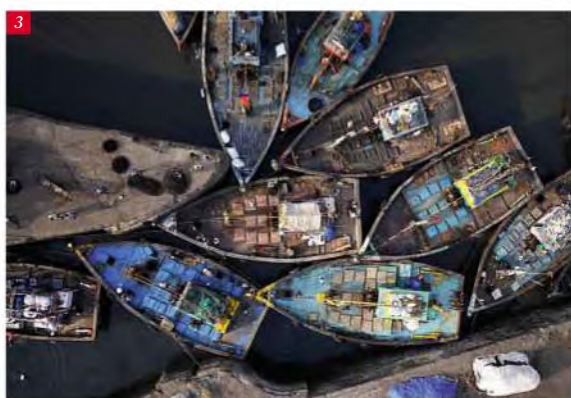
Dig deeper past Amos's modesty and you soon realise that there's a lot more to his aerial work than simply taking to the skies. These images aren't simply down to the unique viewpoint that drone photography offers and Amos isn't the only photographer sending his camera up in pursuit of incredible views – far from it. Preparation, persistence, technique, vision and a lot of skill goes into creating these photographs, alongside a little bit of luck and taking the occasional risk. Without these attributes Amos's work could just as easily be overlooked. Through much experimentation, testing and flight time, he has come up with a reliable, lightweight and top-secret set-up using a mirrorless camera mounted to his DJI Phantom – that's all he'd reveal about it. The kit packs down into a backpack, allowing him to attract as little attention as possible pre- and post-flight. What's more, considering the quality of the images he can produce, the entire set-up is incredibly cost-effective, which lowers the risk factor every time he takes flight.

The process starts with preparation – Amos researches the possible viewpoints that he wants to capture, as well as suitable take-off and landing points. He uses Google Maps to scout viewpoints and takes test flights to check the best angle of approach.



IT FELT ALMOST DECADENT THAT I COULD LAUNCH MY CAMERA INTO THE AIR AND COME BACK WITH THESE IMAGES WITH SUCH A DEPTH OF INFORMATION

Flights usually take place during the first hour following sunrise – the light is at its best, the air is still and he attracts less attention during the early hours. Exposures are set manually and the camera triggered 'blind' as it were, via remote. From the hundreds of images that Amos shoots, only a handful are 'keepers'. As he explains, his number one adversary isn't the weather, wind or light as you might expect, but rather, people: "If the light and conditions are good my priority is finding a place that's discreet and out of view, preferably somewhere where there's some ambient noise to distract from the buzz of the quadcopter. Shooting in India was a huge challenge for this very reason. I wanted to get an aerial shot of the Mumbai slums, but just walking through the streets was a problem as, being a foreigner, I attracted a lot of attention. I would find myself surrounded by 30–40 inquisitive kids, with the crowd building and energy levels rising. Could you imagine the reaction if I'd have pulled this flying machine out of my bag and sent it skyward? It would have been a frenzy! So I had to go to great lengths to get the images – I'd wake up in darkness, hide in the back seat of a tuk-tuk to the middle of the slum, pay the driver, sneak out, climb over a wall and find a rooftop to hide on and launch the drone from." ➔



Previous page) An overview of central Saint Petersburg taken in autumn with the Church on Spilled Blood in the foreground, shot at f/2.8. 1) Hermitage Pavilion, in the grounds of the Catherine Palace, in Russia at sunrise. 2) Hotel Ukraina, lit up at dusk, in Moscow, Russia. Shot at 1/15sec at f/2.5. 3) A knot of fishing boats in the entrance to Mumbai's Sassoon Dock, in India, shot from above with a drone. 4) The incredible Taj Mahal in India. 5) The "Eixample" district of Barcelona, with Sagrada Família. The octagonal city blocks were designed to allow light and space on the street corners. 6) Clouds swirl through the pillars of Sagrat Cor Church, high on a hill above Barcelona. I was lucky to get the picture as 20 minutes later a thunderstorm hit the city. Shot at 1/1000sec at f/2.8 (ISO 200).



1) Three centuries after the last cannonball was fired at the star fort at Bourtrange, it now serves as a museum and centre of a sleepy farming village in eastern Holland. The low, thick walls were designed to offset the pounding force of cannonfire.
2) St Isaac's Cathedral, Saint Petersburg, Russia.
3) The illegal image I shot of the Red Square in Moscow.
4) The Katskhi Pillar, in Georgia. The monk Maxime can be seen looking out from his favourite spot – next to the church.
5) An aerial view of Peter & Paul Fortress, the founding point of St. Petersburg in Russia.

“I also learnt in India that monkeys are incredibly curious about drones, and can actually go into attack mode when they see one! I had an incident in Varanasi where I was flying from a rooftop and there was a monkey on the roof of an adjacent building. I thought I'd give him a thrill by flying the drone overhead, but as I brought it back in to land I spotted two much larger monkeys out of the corner of my eye. It turns out that the gap between the buildings – which I thought was some kind of impenetrable moat – was nothing more than a small leap for them! I had to fight them off with an umbrella and barricade myself behind a door to escape!”

With the boom in consumer drones arriving so suddenly, and the technology becoming affordable and commonplace, the laws and legislation covering their use are still playing catch-up, explains Amos. “I fully commend what Western Europe and the US are doing regarding drone laws. Although in some of the more far-out places that I visit, drone laws are pretty far down the list of priorities!”

Many of Amos's early adventures with his aerial set-up took place during a time when a lack of awareness made drones a curious fascination rather than a potentially dangerous nuisance. As a result, he was able to soar his camera above places that are now off-limits. The creation of some of his most memorable images wasn't without inherent risk however, even when drones were in



their infancy: “I always walk around with the drone packed away so that no one pays me any attention. If someone asks me to stop I'm always respectful, pack away and leave right away. The biggest risk that I took was when I was in Russia on a commission from a book publisher to photograph the Kremlin and Red Square. The publisher said that because I was a foreign citizen they couldn't get me a permit and that, if I was caught, I was on my own. This was a scary deal as armed secret police are everywhere – the

last thing you want is to be accused of being a spy or a terrorist. I was scouting the location and the sun was out, which is rare during autumn in Russia, and I remember thinking 'let's go for it'. I found a small nook next to a construction site, got the drone out of my bag, took off and grabbed a handful of shots. As the drone came down two construction workers were looking at me and then back at a police car that was parked nearby. Without looking back, I grabbed the drone out of the air and sprinted down an

“I WAS STRAIGHT ONTO THEIR WI-FI SO I COULD DROPBOX AND EMAIL THE IMAGES TO MYSELF, EXPECTING THE POLICE TO BURST IN AND ARREST ME ANY MINUTE.”



alleyway near the Kremlin into a coffee shop – I was straight onto their Wi-Fi so I could Dropbox and email the images to myself, expecting the police to burst in and arrest me any minute. I waited and waited but no one came, so I was able to sneak back to my hotel – it was a very, very scary ordeal!”

Amos’s love for travel is almost as strong as his desire to capture incredible images, and being able to shoot to the same high standard from the air as on the ground only makes him a more versatile photographer.

As we speak, he is in Prague, ‘treading water’ as he puts it, waiting for a potential commission to come through, all the while practising his aerial skills and creating a constant stream of high-quality work to submit to stock agencies, such as Getty and Corbis. He’s got some exciting projects in the pipeline too, at least a small part of which is likely to be captured from above he tells me: “The novelty-factor is on the decline slightly – gone are the days when I could sell a gallery by virtue of it being shot from the sky

alone. Instead, I use my drone as I would use a tripod, for example – it’s a tool that comes in handy for a certain shot, in a certain situation. For me, photography is about conveying emotion, and that isn’t easy to do in an aerial image. However, that same aerial image might work as part of a larger story. Drone photography is now just a part of the story-telling process for me, rather than the focus, or purpose of the shoot.”

You can see more of Amos’s stunning aerial and travel photography by visiting: www.amoschapplephoto.com

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Plus

GEAR NEWS: Our round-up of the latest product and gear announcements *Page 105*

CANON 11-24MM ZOOM: Lee Frost heads to Cuba to try out Canon's incredible ultra-wide lens *Page 110*

SIGMA DP3 QUATTRO: A radical compact with a premium prime lens and Foveon sensor *Page 114*

MINI TESTS: Eyefi Wi-Fi card, Joby strap and Shutter Huggers reviewed and rated *Pages 115 & 117*



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Sony A7R II announced

WHEN THE ORIGINAL Sony A7R was announced, a weight was lifted off many photographers' shoulders – quite literally. The diminutive camera was the first full-frame mirrorless model and boasted a huge resolution, incredible image quality and compact size.

Just under two years later and Sony has announced its successor – the Sony A7R II – and the specification looks set to impress. Sony makes a huge share of image sensors used in cameras today – 40% of cameras sold last year are said to have used Sony sensors! It should therefore come as no surprise that the A7R II's 42.2-megapixel sensor, which has no optical low pass filter, is the world's first back-illuminated full-frame CMOS sensor. Sony claims that the backside illumination helps boost both the speed and sensitivity of the sensor, and with 399 phase detection and 25 contrast detection autofocus points, the A7R II is said to be 40% faster to focus than the A7R – a criticism that many had of the original. It also features a new reduced-vibration shutter, which is claimed to create 50% less vibration than the previous model. It can shoot at ISO 50-102400 and is said to process images 3.5x faster than its predecessor. It offers the same five-axis in-body image stabilisation as found in the A7 II, and is capable of shooting 4K video and outputting to a range of file formats. There's also a newly-developed XGA OLED Tru-Finder with the world's highest (0.78x) magnification. On sale this summer, the A7R II body will cost around £2,600. www.sony.co.uk



SIGMA'S FAST ZOOM

FOLLOWING THE LAUNCH of the 18-35mm f/1.8 DC Art, the world's fastest zoom lens for APS-C DSLRs, full-frame users have wished for a similar optic. The wait is over with the announcement of the Sigma 24-35mm f/2 DG HSM Art. Boasting a fast f/2 aperture throughout the zoom range, the lens covers the focal lengths of three popular primes – 24mm, 28mm and 35mm. There are 18 elements in 13 groups, include one FLD ('F' Low Dispersion), seven SLD (Super Low Dispersion) and two aspherical elements. We're awaiting further details on availability and price, but expect initial units to be in Nikon, Canon and Sigma fittings. www.sigma-imaging-uk.com



IS THIS THE ONE?

UP UNTIL THIS point DxO has been best known for its excellent imaging software and camera and lens testing, which for many has become the industry benchmark. In a surprise announcement it unveiled its latest venture – the DxO ONE

camera! Sporting a 20.2-megapixel resolution, this modular camera works in conjunction with an iPhone or iPad. It packs a 1.0in back-illuminated CMOS sensor and a 32mm-equivalent f/1.8 lens and attaches by way of the device's Lightning port. Once connected, a free app allows users to control aperture, shutter speed and ISO, as well as LiveView and triggering the camera. Images are recorded in Raw and/or JPEG, and it can record 1080p 30fps or 720p/120fps video too. Phone detached, the camera measures just under 7cm tall and weighs around 100g, so will easily slip into a pocket. Unsurprisingly, the DxO ONE scored highly in DxO's own lens tests. Should you be tempted, it goes on sale later this year, priced at £500. www.dxo.com



Manfrotto's tether tool

MANFROTTO'S DIGITAL DIRECTOR is set to offer the most reliable and dedicated option yet for those wishing to use an iPad as a camera monitor. Designed to link a Canon or Nikon DSLR to a mounted iPad Air, it uses its own processing unit to offer a fast, sophisticated user interface for stills and video photography. Having been given a preview, we can vouch for its speed, high level of control and its slick display. At £400, it's clearly aimed at enthusiasts and pros, and is the first product of its type to boast Apple certification. www.manfrotto.co.uk



SUMMER CASHBACK

Tamron is offering up to £100 cashback on a selection of lenses this summer. There's £100 available if you pick up the Tamron SP 150-600mm f/5-6.3 VC USD or SP 24-70mm f/2.8 VC USD, £75 back when you purchase the SP 70-200mm f/2.8 VC USD and £50 back when buying the 16-300mm f/3.5-6.3 VC PZD. Purchases must be made from participating authorised retailers that are supplied by Intro2020 and claims must be submitted before 15 September 2015. It's advised to check with your retailer before purchase to ensure that you qualify. www.tamron.co.uk

TAMRON

NEW ADOBE TOOLS

Camera Raw version 9.1 is here, and there are a couple of new tools in the mix. A new Dehaze feature allows users to remove mist, fog and haze from images in seconds. We've given it a try and it works surprisingly well! Also new are local White and Black adjustment sliders that can be used alongside the Gradient Filter, Radial Filter and Adjustment Brush tools. The updates are available to Photoshop CC or Lightroom CC users. Unfortunately, Lightroom 6 users only receive the latest camera and lens support and not the new tools. www.adobe.com



POWERFUL CANON

Canon has announced a new high-spec compact – the PowerShot G3 X. It is the first model in the PowerShot series to boast a 1.0in back-illuminated CMOS sensor. It sports a 20.2-megapixel resolution and features a 25x optical zoom lens (24-600mm equivalent) with nine-blade f/2.8-5.6 maximum aperture. A DIGIC 6 processor powers the entire operation, there's a 3.2in tilting touchscreen, weather- and dust-proofing and full manual control, allowing users to enjoy DSLR-like control and image quality without the bulk. The PowerShot G3 X is available in July, priced at £800. www.canon.co.uk



HEADS UP!

New from Manfrotto is the XPRO ball head. Built to complement the 190 and 055 ranges of tripods, the new ball heads are available with two plate options, feature a magnesium body and triple locking system for precise control. Weighing just 500g, the XPRO heads are built in Italy to a high standard and can take a 10kg payload – enough for most enthusiast DSLR and lens set-ups. Available now, the XPRO with 200PL plate costs £115 while the Arca-Swiss compatible Top Lock model is £160. www.manfrotto.co.uk



PENTAX K-S2

The smallest weather-resistant DSLR yet boasts funky styling and stacks of features. Is it the ideal choice as your first DSLR? We think it just might be...

Test: DANIEL LEZANO

SPECIFICATIONS

Price (with 18-50mm kit):	£650 (Guide) / £600 (Street)
Image sensor:	APS-C CMOS (23.5x15.6mm)
Resolution:	20.12-megapixels
Maximum image resolution:	5472x3648pixels
AF points:	11 AF points (nine cross-type)
ISO range:	100-51200
Shutter speeds:	1/6000sec-30 seconds & Bulb
Continuous frame rate:	5.4fps
Built-in flash:	Yes. Guide Number 12 (ISO 100, m)
Monitor:	Vari-angle 3in TFTLCD (921,000-dot)
Storage:	SD (SDHC/SDXC)
Size:	122.5x91x72.5mm
Weight:	678g (with battery and card)

I'VE ALWAYS FAVOURED the underdog. Whether it be football, politics or *Robot Wars*, it's the odds-against-them-guy who gets my vote. When it comes to cameras, or more specifically digital SLRs, any brand that's not Canon or Nikon could be considered the underdog. With these two giants owning around 90% of the market, rival brands are literally fighting for scraps. And that's a real shame, not only because competition is healthy, but because the other brands are producing very good cameras indeed.

Take Pentax for example. It has existed since the dawn of 35mm SLRs and has made brilliant cameras for decades. Since the dawn of the digital age however, Pentax has remained in the shadows of the market leaders, despite producing excellent DSLRs.

The K-S2 is its latest entry-model and as with other recent models, Pentax has gone for an unconventional approach to design to offer something a little different to the norm.

Our review model, with a black body, grey front, patterned grey top-plate and orange base was a bit of a shock at first sight, but, having got used to it over a fortnight, I kind of like it. Giving potential users the chance to choose their own colour combination (120 variations are available) is one of the key differences Pentax hopes will entice photographers their way. The other, quite clearly, is value for money. The Pentax has packed a substantial level of features into its colourful and waterproof shell – as well as the added protection against the elements, you'll welcome features like the glass pentaprism and larger-than-standard viewfinder, which gives a bright, sharp viewfinder display with near-100% coverage, and body-integral Shake Reduction, which



INDIVIDUALLY STYLED

The Pentax K-S2's colourful styling was a shock initially, but its quirky design soon grows on you.

effectively provides you with image stabilisation of up to 3.5 stops with every lens. It also features Wi-Fi, so download Pentax's free app and you can view or share images or control the camera remotely. Bearing in mind most models offering these facilities cost a substantial amount more and you can already see the K-S2 is worth consideration.

The camera body has quite an angular design, with a fairly boxy shape, curved corners and a protruding handgrip. General handling is excellent, the camera feels well put together and all the controls are well-sized and clearly marked. The camera is compact, especially considering it boasts weatherproofing, and the collapsible design of the kit zoom helps shrink the overall size of the package when in storage. However, I wasn't keen on its very narrow zoom ring.

Having the 3in LCD monitor on an articulated platform is another big selling point of the K-S2 and the 921,000-dot screen provides a bright, clear display, although there is no touchscreen facility.

The menu offers an extensive set of tabs and the navigation uses Pentax's colourful icons as in previous models – I'm not particularly keen on them but this is my own personal taste, rather than a real criticism. When taking pictures, pressing the Info button allows you to switch from the standard screen to an electronic level.

With the camera aimed at first-time DSLR users or those with limited experience, it's worth noting that ease of use is very good. On top of that, operation is speeded up by factors like the four-way control and input dials at the front and rear of the body.

The Pentax K-S2 features a 20.12-megapixel APS-C CMOS sensor and,

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A CAMERA FOR ALL SEASONS

To ensure the K-S2 can be used in various weather conditions and locations, the body has sealings in 100 locations, including covers, buttons and dials, to prevent water, sand and dust from entering the camera.



much like many other recent cameras, has done away with the anti-aliasing filter. For situations where moiré presents problems, an AA Filter Simulator mode, which uses the Shake Reduction system to make minute movements to the image sensor during the exposure, can be engaged. Full HD movie recording is possible and while there is no 4K movie mode, it offers a 4K Interval Movie mode that merges still images captured at intervals to create a 4K movie file.

The autofocus system uses 11 AF points, of which nine are the more sensitive cross-type. Pentax claims these sensor work in light levels as low as -3EV, which in theory means AF will work in near-dark conditions. You can set all AF points to be active, or select a group of five points or choose an individual AF point only.

There is no shortage of exposure modes on offer via the top-plate dial. As well as Auto, manual, program, shutter- and aperture-priority and Scene modes, you have a few



Exposure: 1/250sec at f/14 (ISO 400)



Exposure: 1/200sec at f/5.6 (ISO 400)

others to choose from. Sensitivity-priority (Sv) alters the ISO rating, while Shutter & Aperture Priority (TAv) lets you set apertures and shutter speeds, with the camera altering the ISO to suit. There are two user-defined modes where you can save favourite settings and Auto-HDR (A-HDR), which creates an in-camera HDR image from three exposures.

As for metering patterns, you can select from the 77-segment multi-pattern, spot or centre-weighted, with +/- five stops of exposure compensation in 1/2 or 1/3 steps.

The shutter speeds range from 1/6000sec to 30 seconds (plus Bulb) and flash sync is 1/200sec. The integral flash has a Guide Number of 12 (ISO 100, m), making it suitable for basic family shots within a short distance, with a hotshoe allowing for more powerful units to be attached. Flash modes include second-curtain and slow-sync and flash compensation. Along with the usual picture styles like Natural or Portrait, you can use

digital filters like Toy Camera or Retro should you wish to capture some unusual effects.

With so much on offer, you might expect to see some shortcomings in performance but that's not a problem I encountered.

The autofocus system zips positively into focus and I found Pentax's claims for AF in low light to be well founded. The exposure system is very consistent too, handling all manner of lighting situations well, with the exception of backlighting – a problem every camera's system falters on. The Auto White Balance is adept too, again struggling like others indoors in tungsten-lit areas, but otherwise proving very reliable.

Image sharpness is very good with JPEGs offering very good levels of detail, although you'll get more from processing your Raw files. Noise isn't a concern at speeds up to 1600, with ISO 3200 files being usable.

Overall, the Pentax scores highly and stands up very well against its key rivals.

PENTAX WI-FI / NFC

With social media so popular, in particular with the younger generations, giving camera users the option to share images quickly makes complete sense. The K-S2 boasts NFC (Near Field Communication) as well as Wi-Fi, allowing anyone with compatible smartphones or tablets to pair with the camera for transferring photos or for remote shooting. Pentax's Image Sync app allows you to change camera settings, remotely capture images and then share them on Facebook with ease.



CLOSEST RIVALS

● **NIKON D5500:** Tested in our May 2015 issue, this compact DSLR scored 90% and a Best Buy accolade. Image quality from the 24.2-million pixel sensor is fantastic, while its range of features, including vari-angle touchscreen LCD, will keep users happy for years.

● **CANON EOS 750D/760D:** Due out any day now, the successors to the popular EOS 700D boasts 24.2-megapixels, an articulated LCD and access to the extensive EOS lens system.

● **FUJIFILM X-T10:** Available soon for £600 with 16-50mm zoom, this 16-megapixel CSC with DSLR styling is hotly anticipated. If it's anything like the X-T1, it's going to be a roaring success.

● **SAMSUNG NX500:** We tested this brilliant CSC last month and gave it a Highly Rated award and test score of 88%. Available with a 16-50mm zoom for £600, this small, stylish mirrorless marvel offers a good range of features (but no viewfinder). Its biggest selling point is the image quality from its 28.2-megapixel APS-C sensor.

VERDICT

Any brand wanting to loosen the grip of Canon and Nikon needs to deliver something special, and the K-S2 fits into this category. It offers all the features you'd expect and then some, within a body that offers added protection from the elements. Add to this the fact that image quality is on a par with anything else at this price point and it's clear that Pentax has a winner in the KS-2. It's definitely one for the shortlist.

Handling	18/20
Ease of use	18/20
Features	18/20
Performance	18/20
Value	19/20

Overall 91/100



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*Quote by Moose Peterson - Nikon Ambassador and Wildlife Photographer



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NIKON Df + 50mm f/1.8G AF-S GOLD EDITION

In November 2014, Nikon Japan announced a very special limited-edition black and gold model of its Nikon Df camera. The new model was only available in Japan in limited quantities and was released by the end of the year. The body-only model was released in a limited run of only 600 units. The kit edition included a special gold version of the AF-S 50mm f/1.8G Nikkor in a 1,000-unit run. To pair with the limited-edition camera, Nikon also introduced a number of gold accessories, which include a gold shutter release AR-11G and a AN-DC9G matching strap.

With the Nikon Df Gold, Nikon opted for a much more subtle approach than they have done in the past with the Nikon FM Gold and Nikon FA Gold, only giving it a few gold accents where they would have the most impact. This subtlety also means Nikon's rendition is much more attractive and we are informed it was an immediate sell-out in Japan. Grays of Westminster are delighted to announce they have secured an example of this unique kit. NEW £5,000



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CANON EF 11-24MM F/4L USM

Canon's new record-breaking zoom is causing quite a stir. On a recent trip to Cuba, Lee Frost took one out for a comprehensive field test

Test: LEE FROST

WIDE-ANGLES ARE BY far my favourite lenses. Always have been, always will be. Over the years I've owned them in all shapes and sizes, from ultra-wide zooms to full-frame and circular fisheyes. I just love the way they bend and stretch the world and allow me to squeeze so much into the frame.

For years, Nikon reigned supreme when it came to producing the sharpest ultra wide-angle zoom in the world, in the form of the NIKKOR AF-S 14-24mm f/2.8G ED. I often wondered why there was no Canon equivalent and despite being a devoted Canon user, I did have a brief flirtation with the Nikon 14-24mm, adapting it for my EOS 5D MkIII. The romance was short-lived – using it was too much like hard work due to the lack of electronic contacts. I then tried the Sigma 12-24mm, which at the time was the widest corrected zoom on the planet. A great lens for the money, but not the sharpest tool in the shed.

But now, after years of waiting, Canon has finally trumped everyone in a way even I never dreamed of. Their latest optical offering, the EF 11-24mm f/4L USM, is the widest zoom lens ever made. Ever.

I'd been itching to get my hands on it from the day Canon announced it, and



Exposure: Multiple brackets at f/16 (ISO 400)

SPECIFICATIONS

Price: £2,800
Sensor format: Full-frame & APS-C
Construction: 16 elements in 11 groups
Maximum aperture: f/4
Minimum aperture: f/22
Minimum focus: 28cm at 24mm; 32cm at 11mm
Filter thread: n/a (rear slot-in)
Image stabilisation: No
Focusing: AF and Manual
Angle of view: 126-84° diagonal; 117-74° horizontal; 95-53° vertical (full-frame)
Number of diaphragm blades: Nine
Dimensions: 108x132mm
Weight: 1,180g
Supplied accessories: Lens hood, front & rear caps
Website: www.canon.co.uk

finally took delivery of one a few days before flying out to Havana. It's a shame it didn't come attached to an EOS 5DS, but beggars can't be choosers I suppose!

The first surprise came when I opened the box and took the lens out. Man, it's big. Seriously. The front end looks like half a crystal ball and as I gazed into it, I could see a very exciting future!

Achieving such an incredible focal length range takes some serious optical engineering and that's partly why the front end of the 11-24mm is so big, and also why the lens is so heavy, tipping the scales at over 1kg. It boasts 16 glass elements in 11 groups. The first three (the biggest three) and the last one are aspherical. If that weren't enough, it also has a Super UD (Ultra Low Dispersion) glass element and a UD glass element to increase sharpness and further reduce colour fringing.

The second surprise came when I peered through the viewfinder and zoomed back to 11mm. Man, it's wide. Seriously. If you have problems with balance, have consumed alcohol or suffer from a dodgy ticker, I suggest sitting down to do this, otherwise you might just fall over. The field-of-view is enormous. Some might even say greedy. I let my wife have a quick look through the

Above: Merging exposures using HDR software overcomes the difficulty of using filters with the bulbous 11-24mm.

Right: The resulting image quality is superb, with virtually no fall-off of sharpness at any aperture, even wide open!

viewfinder and her legs turned to jelly. "Wow, that's incredible," she says. "You should buy one". I mention the price. "Okay, probably best not rush into these things".

Fast forward 48 hours and I'm exploring the streets of Havana at dawn, slightly jet-lagged, slightly sweaty in the 35° heat but eager to start filling memory cards. I round a corner and stumble upon an old American car. Not exactly difficult in Cuba – there are thousands of 'em – but I decide to shoot it anyway and see what Big Bertha is capable of.

I pop it on my EOS 5D MkIII, lock that onto my Gitzo tripod, take a deep breath and zoom back to 11mm. The car looks like a Matchbox toy, even though I'm only 2m away. I move in closer. Still too small. Closer still. Nope, going to have to do better than that. By the time the composition is starting to look half decent, I'm so close to the car that I feel like I've climbed inside the headlamp. Which highlights an important factor – 11mm is very, very wide. Too wide? Only time will tell.

I take a shot and check the preview screen. The composition looks good but the sky's completely blown out. Better fit a trusty ND grad. Which highlights another important factor. Thanks to that bulbous front end, you can't fit filters at the front, only gels cut to size for a rear slot – which doesn't solve the problem. With any luck, Lee Filters or Hitech will soon launch an adaptor for their SW150 and Lucroit systems so grads and ND filters can be used on the front of the 11-24mm. But that's another few hundred quid added to the cost of the lens. Kidney anyone?

Obviously, you don't have to use ND grads – in this case I shoot a series of exposures that I can blend once back home using HDR Efex Pro – but I'm old fashioned ➡





Exposure: 1/400sec at f/8 (ISO 100)

and prefer to get my shots as close to finished in-camera as I can. It saves time at the computer if nothing else.

Later that day I head to an old building I've photographed before, to see how the 11-24mm copes with interiors. As expected, it's in its element. The super-wide capability allows me to compose shots that I've never managed to take before, simply because my widest lens (16-35mm) isn't wide enough.

I turn the camera on its side and set to 11mm I can capture the floor and the ceiling in the same frame. Better still, with the camera carefully levelled, there's no distortion. Vertical lines remain vertical – at 11mm! I also love the dramatic perspective, which emphasises the lines and curves beautifully. For architecture this is one heck of a lens. More versatile than the Canon 17mm tilt-shift? Quite possibly.

I even used it at 11mm to shoot sequences of images that were subsequently stitched into panoramas using Photomerge in Photoshop. There were a few false starts as the software got to grips with the wideness of the images, but I found that if I used the Spherical layout option it handled them fine. Imagine that – panoramas shot at 11mm full-frame! It only takes half a dozen frames to cover 360° –

and that's with a generous overlap.

As the days roll by and I become more accustomed, the lens starts to feel familiar. It's really well put together and is nicely balanced on my EOS 5D MkIII. In some situations I'm forced to handhold, but despite the size, weight and lack of IS, I confidently shoot at shutter speeds down to 1/60sec and they're tack-sharp.

Speaking of which, optically, this lens is amazing. It's quite possibly the sharpest lens I've ever used, which is saying a lot given that it's an ultra-wide zoom. It doesn't matter which aperture you shoot at – from f/4 to f/22, corner-to-corner sharpness is superb. At the wider end of the focal length range depth-of-field is also enormous so you'll never need to stop down below f/5.6 or f/8 to record everything in sharp focus from the near foreground to infinity. At 11mm and f/8, the hyperfocal distance is roughly 0.5m. Focus the lens on 0.5m and depth-of-field will extend from 25cm to infinity! Not only that, fall-off at the corners is non-existent at all apertures except f/4, where it's too slight to worry about – almost unheard of in an ultra-wide zoom.

Distortion is minimal too – far less than in my Canon 16-35mm f/4L IS, and I thought that was good! There is a little distortion at

Above: Stitching a sequence of shots produces amazing panoramas that cover a huge field-of-view.

Right: The super-wide focal length offered by the Canon EF 11-24mm is perfect for shooting architecture and interiors.

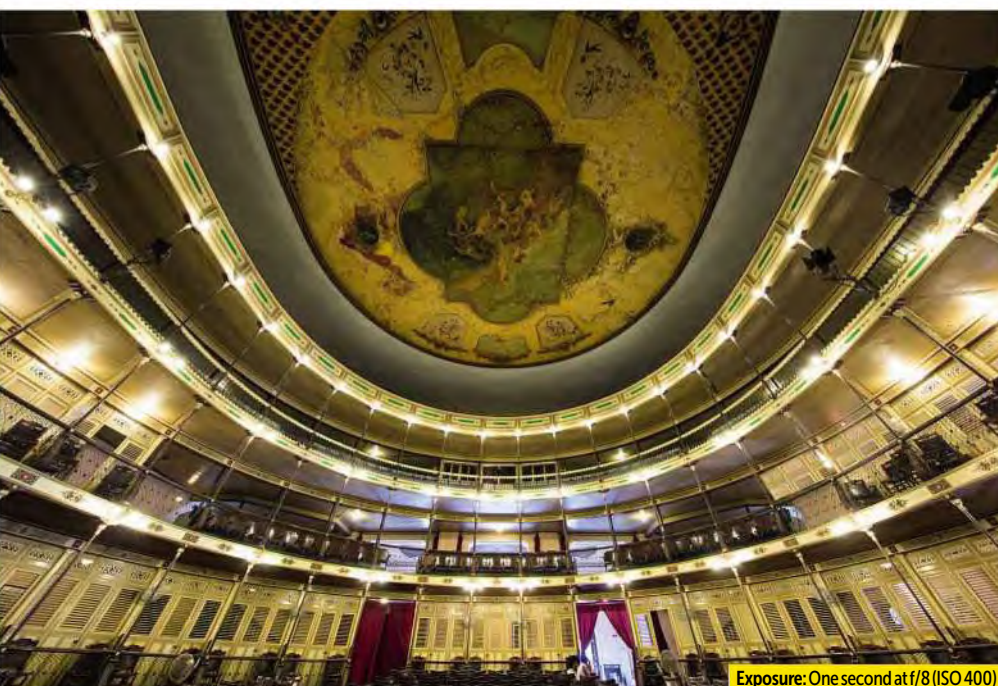
11mm, but we can forgive Canon that, and it's easy enough to correct using the Lens Distortion Filter in Photoshop, though I didn't bother. Can you tell? Exactly. At the time of testing, Adobe hadn't upgraded ACR to include a profile for the 11-24mm, but to be honest, I don't think the images need it as they're so good. It's almost as if Canon have stumbled upon some magic optical formula by accident and used it in the creation of this lens. Once you see the results, the £2,800 price tag starts to seem reasonable. Just.

I apologise if I come across as a little over-enthusiastic, but it's rare that I get so excited about a lens. The last time was when Zeiss launched the 21mm f/2.8 Distagon. But this is way better. Canon has created a lens that has no rival. A lens that will allow you to take photographs no other lens can.

I'd say it's too wide at 11mm for landscape photography – you'd struggle to find scenes where such a massive field-of-view works. But for architecture and interiors it's completely at home, and for general creative photography it will open doors that until now have been firmly closed.



“CANON HAS CREATED A LENS THAT HAS NO RIVAL. A LENS THAT WILL ALLOW YOU TO TAKE PHOTOGRAPHS NO OTHER LENS CAN”



Exposure: One second at f/8 (ISO 400)

VERDICT

Wow, this lens is insane! It's the sharpest wide-angle zoom ever made, the widest wide-angle zoom ever made. It's virtually distortion-free and suffers from minimal fall-off. There really isn't anything bad to say.

Okay, at £2,800 it's expensive.

But given the incredible 11mm minimum focal length, Canon has achieved almost the impossible and that's going to cost. It's a unique lens that can do things no other lens can. Top quality lenses are also a long-term investment – there's no reason why you won't still be using it in 20 years, whereas it's highly unlikely you'll keep your next DSLR for five. So instead of upgrading your EOS 5D MkII or MkIII to the new 5DS (which costs a similar amount), why not buy this awesome lens instead? After all, do you really need 50 megapixels?

Build quality	★★★★
Features	★★★★★
Performance	★★★★★
Value	★★★★
Overall	★★★★☆



SIGMA DP3 QUATTRO

Sigma's innovative compact promises incredible image quality thanks to its FOVEON CMOS sensor and prime lens

Test: DANIEL LEZANO

SPECIFICATIONS

Guide Price: £900 / Street Price: £750
Sensor: Foveon X3 Direct Image CMOS (23.5x15.7mm)
Effective resolution: Approx. 29-million pixels
Image resolution: 5424x3616 pixels
Integral lens: 50mm f/2.8 (75mm equivalent)
Optical construction: Ten elements in eight groups
LCD monitor: 3in TFT (920,000 pixels)
ISO range: 100-6400
Shutter speeds: 1/2000sec to 30 seconds
Storage: SD (SDHC/SDXC)
Size (WHD): 161.4x67x101.8mm
Weight: 465g (without battery & card)
Supplied accessories: Lens cap, hotshoe cover, strap, two BP-51 lithium-ion batteries, battery charger (BC-51), battery charger cable, USB cable, instruction manual
Website: sigma-imaging-uk.com

WHILE SIGMA IS best known for its excellent range of lenses, it has also for a good few years now developed its own range of cameras using FOVEON sensors. Sigma bought the company behind FOVEON in 1998 and has since developed the technology for incorporation in a number of digital SLRs and premium compact cameras.

The dp3 Quattro is one in a number of models featuring an unusual design and a revamped FOVEON sensor. It is aimed – as the price suggests – at users looking for premium quality images from a camera that is anything but conventional to use.

Touching on the FOVEON sensor first – and avoiding complicated technical explanations – this APS-C-sized sensor captures images in a different way to other types of image sensors. It's a revamp of previous FOVEON sensors and works by having a 19.6-megapixel top layer that captures luminance (brightness) and colour information, with layers below capturing individual colour information. The claim is this system delivers a resolution equivalent

to 39-megapixels. The data from this sensor is handled by Sigma's TRUE (Three-Layer Responsive Ultimate Engine) III image processor, designed to deliver the high-definition images with rich colour detail. The dp3 Quattro does not however, shoot video.

Where convention on a camera this price is a high-quality zoom, Sigma has instead opted to produce a range of Quattro cameras each sporting a premium prime lens with different focal lengths. The dp3 tested here has a 50mm f/2.8 lens (35mm/full-frame equivalent of 75mm), while the dp1 has a 19mm f/2.8 lens (35mm/FF equivalent: 28mm) and the dp2 a 30mm lens (35mm/FF equivalent: 45mm). The lens includes a Special Low Dispersion (SLD) glass element, a glass mould aspherical lens to minimise aberration and a 'telecentric' design to improve quality across the frame.

The lens is similar in size to a DSLR's standard 50mm lens and protrudes from the front of the highly unusual body. The Quattro's long, thin shape, with controls found around the grip on its right side, is one that will divide opinion. I wasn't keen on it at the start, but having used the camera for a couple of weeks, I've grown used to it. While I can't say I'm sold, I do find it affords a very firm grip and doesn't hinder operation.

The Sigma has a very clean, minimalist control set-up, with the main buttons found on the right side of the top and rear. The



main input dial works in conjunction with most of these buttons to allow for very rapid selection of functions, making this a pleasingly quick camera to get around. On the rear of the handgrip are controls for selecting the focusing points and focus modes, again they're quick and easy to use.

There is no electronic finder option for the dp3 so you'll need to use the 3in LCD monitor for image composition. The screen is very high quality but not so visible in strong sunlight, so the optional finder LVF-01 that fits over the LCD may be an addition to consider. Also missing is a built-in flash, but a hotshoe accepts a dedicated unit. In terms of key features, it offers the full range of exposure modes and metering patterns that you'd find on any enthusiast-level DSLR.

I enjoyed using the Sigma, but did find its focusing slower than DSLRs and CSCs,



Top: You'll either like or hate the Sigma dp3 Quattro's unconventional design.

Left: A non-interchangeable fixed focal length lens means you have to work harder to compose scenes but allows the optics to really sing.

Above right & inset: The level of detail that the 50mm prime lens and FOVEON CMOS sensor records is simply incredible. In this image, captured while shooting from the hip using JPEG, we've cropped onto the city gent's face – look at the detail!



especially in low-contrast/low-light situations. When shooting Raw+JPEG, it again proves slower than I'm accustomed to. The fixed focal length takes some getting used to, and while I enjoy using primes rather than zooms, the Sigma offers no option to change focal lengths should you even wish to. Is being limited to one focal length a good thing? Maybe.

Where the Sigma scores extremely highly is with its image quality, which is superb. Sharpness is incredibly high, so you're able to capture very fine detail, while the excellent tonal range reveals subtle gradations. The lens performs well at all apertures, with f/6.3-7.1 offering the sharpest results. In terms of what's resolved, it's certainly on a par, if not better, that what you'd get with a similar DSLR/lens combo.

While images look excellent up to ISO 400, noise starts to encroach at ISO 800 and I wouldn't recommend anything higher.

Overall, I think Sigma should be applauded for its unconventional approach. In terms of image quality, the dp3 Quattro really delivers, but the limitations on the choice of focal length and lack of electronic viewfinder is sure to limit its appeal.



VERDICT

The Sigma dp3 Quattro is not aimed at the mass-market but rather at those looking for a compact camera with a short telephoto focal length that delivers the very best possible quality. For this type of user, this camera is sure to prove a hit. For the vast majority though, its appeal is too niche to warrant purchase.

Build quality	★★★★☆
Features	★★★☆☆
Performance	★★★★☆
Value	★★★☆☆
Overall	★★★★☆

Eyefi mobiPRO 32GB Wi-Fi SD card

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Test: DANIEL LEZANO

Price: £60

Contact: www.eyefi.com

WI-FI IS ONE of the biggest technology buzzwords in photography. Whether sharing or printing images, having the option to do so wirelessly is something manufacturers are keen to promote. Wi-Fi is found on many of the latest cameras but most lack this facility, so Wi-Fi cards are your best option if the latter is the case with you.

Eyefi Mobi recently won TIPA's 'best storage media of 2015' award, so we had high hopes for this card. The Eyefi mobiPRO pack includes the 32GB SD card, a USB reader and an Eyefi Cloud activation card, while a free Eyefi Mobi app helps make full use of its features. With the app installed and opened, add the activation code and you're ready to go. With the camera switched on, the Eyefi card sets up its own wireless network and links in with the app, allowing transfer of images and video. You can select specific files rather than copy them all and you can also use the location's Wi-Fi for faster transfers.

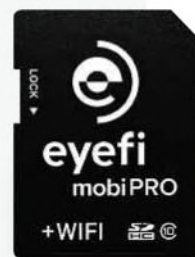
I found the set-up straightforward but the Wi-Fi link to an iPad and iPhone was hit and miss – working at times and not at others. When it works, JPEG transfers are fast (Raws are much slower), but the hit and miss Wi-Fi connection is a concern. This is a shame as the Class 10 card is fast in use and is backed up with excellent features. A one-year membership to Eyefi's cloud service (normally £40) is included, while the app's design and set-up is neat and simple to follow. When it works it is excellent, but the reliability issues need correcting for a full recommendation.

VERDICT

The Eyefi mobiPRO has the potential to be the best Wi-Fi SD card system on the market. It's fast and simple to use with a great range of features. But the poor reliability of its Wi-Fi connection is a concern.

Overall

★★★★☆



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DaVinci Resolve's multi track timeline lets you quickly ripple, roll, slip, slide, extend and shorten edits. The context sensitive trim tool changes automatically based on the position of the mouse to make editing faster! Dynamic JKL trimming works on multiple tracks and can be done in the same direction or asymmetrically. Whether you use the mouse or keyboard, Resolve is easy to learn and has all of the tools professional editors need!



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DaVinci Resolve works natively with all major RAW formats! Featuring the industry's most advanced de-bayer algorithms, Resolve preserves every detail captured by the camera's sensor. That means you can adjust exposure, shadows, highlights and mid-tones long after the camera stops rolling! With Resolve, you can create looks that simply aren't possible on other systems. The native RAW workflow means your final masters are literally first generation renders from camera original files!



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Hollywood's leading studios choose DaVinci Resolve because it handles incredibly high resolution images and massive amounts of data easily on super tight deadlines. Resolve is scalable and works on laptop's up to massive multi GPU systems connected to shared storage. Whether you're working on HD, 4K or beyond, DaVinci Resolve has the power, performance and creative tools you need to get the job done!

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Joby UltraFit Hand Strap

Lightweight support / UltraPlate tripod mount / Arca-Swiss compatible

Test: JORDAN BUTTERS

Price: £30

Dimensions: 124x63x20mm

Weight: 58g

Mounting: 1/4-20 tripod mount, shoulder lug

Contact: www.daymen.co.uk

THERE ARE TWO types of people – you either like camera straps or you hate them. Even those of us who are too clumsy to live life strapless rarely hang our camera around our necks, unless we're into the whole 'obvious tourist with neck ache' thing! The viable alternatives are to put up with hanging your camera strap on your shoulder, or invest in a sling-style shoulder or hand strap. The problem with the latter two is that you usually forfeit the ability to mount your camera on a tripod, as sling and hand straps screw into the tripod mounting thread. Well, Joby have introduced a rather clever product that addresses both issues.

I've been using the Joby UltraFit Hand Strap for the past couple of months, and it works incredibly well! In much the same way as any other hand strap, one end of the UltraFit loops through the

camera's shoulder lug, while the other is looped through the included UltraPlate. The UltraPlate then screws into your camera's tripod thread. The kicker is that the UltraPlate is shaped to fit within an Arca-Swiss style tripod head, allowing you to switch between shooting handheld and on a tripod without removing the strap – perfect!

The strap uses what Joby term Layered-Pad Technology, which makes it lightweight, thin and comfortable –

it's adjustable for size too. The

UltraPlate is around 10mm thick and is nice and wide, making it easy to slot onto your tripod – the camera also balances on the plate when placed on a flat surface, thanks to its flat base. What's more, if your tripod isn't Arca-Swiss style, you can use one of the two additional 1/4-20 mounting

holes on the UltraPlate to screw on your own tripod plate, or use an additional shoulder strap alongside. This is a nice touch, and one that ensures that the UltraPlate will work with any tripod, although it does make the camera a bit cumbersome as you've essentially fitted two tripod plates at once.

VERDICT

An idea so simple you'll wonder why no-one else has thought of it! Works on DSLR and mirrorless cameras and is the ideal solution for those who want to use a strap and a tripod interchangeably.

Build quality	★★★★☆
Features	★★★★☆
Performance	★★★★☆
Value	★★★★☆
Overall	★★★★☆

Shutter Huggers

Available in a variety of designs / easy to use / fits most DSLR lenses

Test: CAROLINE SCHMIDT

Price: USD \$19.99

Contact: www.shutterhuggers.com

THOSE WHO ARE parents, or aspiring professional family photographers, will attest to the frustrations of chasing small children trying to capture a natural expression and pleasant portrait. Silly songs, animal noises, peek-a-boo – we do all sorts of antics to elicit smiles.

A popular trick is to hold a favourite teddy above the camera or to have an assistant interact with them, but Shutter Huggers are designed to allow you to shoot solo and keep your hands on the camera. These small soft toys fit securely around your lens with elastic and come in a variety of animal designs: tigers, eagles, dinosaurs and monkeys etc. They're easy to fit in to the smallest of camera bags and engaging enough that they do keep a child's attention long enough to grab a shot or two. I tried the Shutter Huggers with several children and noticed its success rate was brilliant with babies, who tend to shy away once they lose your face behind a camera. But for those older than 12 months old, the toys became more of a distraction and an object of desire, which meant you either have tantrums or an animal toy in all your portraits. As a concept, it's a good idea and the products are well designed and of high quality, so well worth a try for around £15. Use with prime lenses, however, as once attached it's awkward to zoom. There's also Shutter Hugger Minis that attach to a smartphone for those picture perfect mobile snaps too.



VERDICT

When you lack an assistant, these creatures are an effective way to get babies looking at the camera and to give a natural smile. However, they only really work with children up to 12 months old.

Overall





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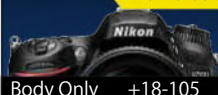


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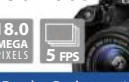
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AF-S Nikkor 24mm f/1.4G	£1,379.00	AF-D 135mm f/2.0D	£1,029.00	AF-S 18-200mm ED DX VR II	£584.00
AF-D 28mm f/2.8	£245.00	AF-D 180mm f/2.8 IF ED	£1,709.00	AF-S 18-300mm f/3.5-5.6 VR	£669.00
AF-S 28mm f/1.8G	£495.00	AF-D 200mm f/4D IF ED	£709.00	AF-S 24-70mm f/2.8G ED	£1,229.00
AF-S 35mm f/1.4G	£1,295.00	AF-S 200mm f/2G ED VR II	£4,099.00	AF-S 24-85mm VR	fr.£385.00
35mm f/2 AF Nikkor D	£255.00	AF-S 300mm f/2.8G ED VR II	£3,999.00	AF-S 24-120mm f/4G ED VR	£749.00
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AF 50mm f/1.4D	£244.00	AF-S 500mm f/4G ED VR	£5,849.00	AF 70-200mm f/2.8 VR II	£1,579.00
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SQAI Motorwinder.....£149	BP-E1 batt pack.....£49	A12 latest chr.....£179	NEX 5 body.....£179	24-85 F3.5/5.6 VR.....£99	PK-17 ext tube.....£29	PK-17 ext tube.....£29
Speed grip S.....£69	BP-E1 batt pack.....£49	A12 latest chr.....£179	NEX 5 body.....£179	24-85 F3.5/5.6 VR.....£99	PK-13 ext tube.....£29	PK-13 ext tube.....£29
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1D MKIV body.....£1299	BP-E1 batt pack.....£49	A12 latest chr.....£179	NEX 5 body.....£179	24-85 F3.5/5.6 VR.....£99	PK-17 ext tube.....£29	PK-17 ext tube.....£29
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50D body box.....£299	BP-E1 batt pack.....£49	A12 latest chr.....£179	NEX 5 body.....£179	24-85 F3.5/5.6 VR.....£99	PK-17 ext tube.....£29	PK-17 ext tube.....£29
40D body.....£199	BP-E1 batt pack.....£49	A12 latest chr.....£179	NEX 5 body.....£179	24-85 F3.5/5.6 VR.....£99	PK-13 ext tube.....£29	PK-13 ext tube.....£29
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600D body box.....£299	BP-E1 batt pack.....£49	A12 latest chr.....£179	NEX 5 body.....£179	24-85 F3.5/5.6 VR.....£99	PK-17 ext tube.....£29	PK-17 ext tube.....£29
400D body.....£129	BP-E1 batt pack.....£49	A12 latest chr.....£179	NEX 5 body.....£179	24-85 F3.5/5.6 VR.....£99	PK-13 ext tube.....£29	PK-13 ext tube.....£29
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EOS 5 body.....£49	BP-E1 batt pack.....£49	A12 latest chr.....£179	NEX 5 body.....£179	24-85 F3.5/5.6 VR.....£99	PK-17 ext tube.....£29	PK-17 ext tube.....£29
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15-85 F3.5/5.6 IS U.....£399	BP-E1 batt pack.....£49	A12 latest chr.....£179	NEX 5 body.....£179	24-85 F3.5/5.6 VR.....£99	PK-17 ext tube.....£29	PK-17 ext tube.....£29
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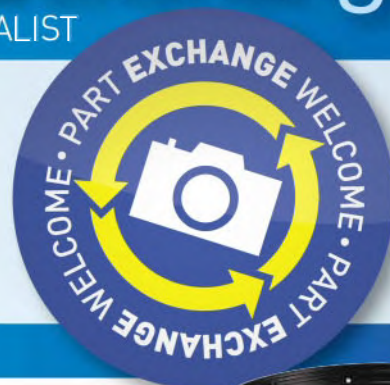


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TAMRON SP AF 70-300MM

F/4-5.6 DI VC USD

Ideal for sports and wildlife shots. With built-in Vibration Correction [VC] function for super-steady telephoto shots.



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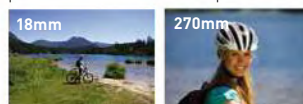
£299.99



TAMRON AF18-270MM

F/3.5-6.3 DI II VC PZD

World's lightest, most compact 15x SLR zoom lens. Piezoelectric motor for superfast & silent autofocus, plus built-in Vibration Compensation [VC].



CANON/NIKON/SONY FIT

£329.99



TAMRON SP AF 70-300MM

F/4-5.6 Di LD MACRO

Light compact telephoto zoom lens with 1:2 macro functionality. Ideal complement to a standard kit lens.

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£99.99



TAMRON SP AF 90MM

F/2.8 DI MACRO 1:1

This legendary lens has been available in different improved versions for over 30 years. Offers a 1:1 magnification ratio and an ideal focal length for portraits.

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£349.99



TAMRON AF 16-300MM

F/3.5-6.3 DI II VC PZD

Versatile lens for APS-C sensor D-SLR. Huge 18.8x focal range, Piezoelectric motor for superfast & silent autofocus, plus built-in Vibration Compensation [VC].

CANON/NIKON FIT

£479.99



TAMRON AF150-600MM

F/5-6.3 VC USD

Capture the power and beauty of wildlife, birds, travel destinations, and exciting sports action close-ups with this high-performance 150 - 600mm long-range zoom.

CANON/NIKON FIT

£899.99



HOYA REVO FILTERS

Premium Japan made UV filter with multi-coated glass to increase light transmission, while specialized UV glass absorbs UV for sharper images with less haze. Available as UV or Circular Polariser types in 49-82mm filter threads.



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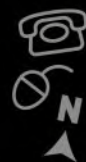
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Canon EOS 7D Mark II Body **£1429.00**

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X-100T Black/Silver Body **£869.00**



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Nikon Lenses



Nikon 300mm F4E PF ED VR **£1639.00**

14-24mm F2.8G AF-S ED	£1315.00
16-35mm F4.0G AF-S ED VR	£829.00
18-35mm F3.5-4.5G AF-S ED	£519.00
18-200mm F2.8-5.6G AF-S VR II	£569.00
18-300mm F3.5-5.6G AF-S ED VR	£599.00
24-70mm F2.8G AF-S ED	£1199.00
28-300mm F3.5-5.6G AF-S VR	£659.00
70-200mm F2.8G AF-S VR II	£1579.00
70-200mm F4G AF-S ED VR	£889.00
80-400mm F4.5-5.6G ED VR	£1899.00

Fuji Lenses



Fujifilm XF 16-55mm F2.8 WR **£799.00**

14mm F2.8 XF	£648.00
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23mm F1.4 XF	£649.00
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56mm F1.2 XF	£729.00
56mm F1.2 XF APD	£999.00
60mm F2.4R Macro XF	£424.00
10-24mm F4 R XF	£714.00
18-135mm F3.5-5.6 WR	£579.00
50-140mm F2.8 WR OIS	£1099.00
50-230mm F4.5-6.7 OIS Black or Silver XC	£299.00
55-200mm F3.5-4.8 R LM OIS XF	£495.00

Zeiss Lenses



Otus 55mm F1.4 **£3170.00**

Distagon 15mm F2.8	£2352.00
Distagon 21mm F2.8	£1449.00
Distagon 28mm F2	£979.00
Planar 50mm F1.4	£559.00
Planar 85mm F1.4	£989.00
APD Sonnar 135mm F2	£1599.00
Makro-Planar 100mm F2	£1449.00
Otus 55mm F1.4	£3170.00

Canon Lenses

EF 50mm F1.4 USM	£244.00
EF 50mm F1.8 II	£88.00
EF-S 60mm F2.8 USM Macro	£333.00
EF 85mm F1.2L II USM	£1499.00
EF 100mm F2.8L IS USM Macro	£635.00
EF 8-15mm F4.0L USM Fisheye	£915.00
EF 16-35mm F2.8L USM II	£1111.00
EF 17-40mm F4.0L USM	£549.00
EF 24-70mm F4L IS	£699.00
EF 24-70mm F2.8L II USM	£1400.00
EF 24-105mm F4.0L IS USM	£727.00
EF 24-105mm F3.5-5.6 IS STM	£375.00
EF 70-200mm F2.8L IS USM II	£1499.00
EF 70-200mm F4.0L IS USM	£805.00
EF 70-300mm F4.0-5.6 IS USM	£368.00
EF 70-300mm F4.5-5.6L IS USM	£904.00
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22.3 megapixels
6.0 fps
Full Frame Sensor

5D Mk III From £2249

5D Mk III Body £2249

5D Mk III + 24-105mm f4.0L IS USM £2749



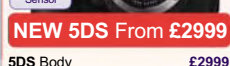
Canon 7D Mark II

20.2 megapixels
10.0 fps
1080p movie mode

NEW 7D Mk II £1429

7D Mark II Body £1429

7D Mark II + 18-135mm f3.5-5.6 IS STM £1849



Canon EOS 5DS

50.6 megapixels
5.0 fps
Full Frame Sensor

NEW 5DS From £2999

5DS Body £2999

5DS R Body £3199

up to £250 CASHBACK* when bought with selected lenses

Canon 7D Mk II Cashback* offer ends 31.7.15. Canon 5DS & 5D Mk III Cashback* offer ends 31.1.16

Canon 760D Cashback* offer ends 31.7.15.

Canon Lenses

EF 24mm f1.4L II USM £1224

EF-S 24mm f2.8 Pancake £139

EF 40mm f2.8 STM £104

Inc. £25 Cashback* price you pay today £129

EF 50mm f1.4 USM £244

EF 85mm f1.8 USM £251

EF 100mm f2.8 L IS USM Macro £635

EF 400mm f4 DO IS II USM £6999

EF-S 10-22mm f3.5-4.5 USM £360

Inc. £50 Cashback* price you pay today £410

EF 16-35mm f4 L IS USM £737

NEW EF 11-24mm f4L USM £2799

Canon Cashback* offer ends 19.8.15



Canon EOS 760D

24.7 megapixels
5.0 fps

NEW 760D £649

760D Body £649

760D + 18-55mm £599

760D + 18-135mm £899

up to £40 CASHBACK* when bought with selected lenses

Canon Cashback* offer ends 19.8.15

Canon EOS 700D

18.0 megapixels
5.0 fps

700D Body £414

700D + 18-55mm IS STM £429

700D + 18-135 + 40mm £749

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Canon EOS 700D

18.0 megapixels
5.0 fps

700D Body £414

700D + 18-55mm IS STM £429

700D + 18-135 + 40mm £749

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Nikon D3300

24.2 megapixels
5.0 fps

D3300 From £334

D3300 Body £304

D3300 + 18-55mm VR II £329

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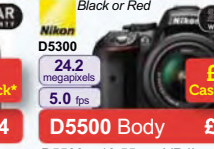
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Nikon D5300

24.2 megapixels
5.0 fps

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The Di600 has a flash output of GN44 at 105mm and offers Wireless TTL Remote capabilities with enough power for fill in flash even in bright weather. The flash head tilts up 90° and rotates horizontally 90° left and 180° right for added versatility and the self contained wireless remote flash system also enables it to be used as a slave unit.

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Visit www.kenro.co.uk for further technical information.

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ISO 100

Wireless
TTL

TTL
Compensation

External
Synch

Manual
Mode

Di600



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Canon AF
Canon FD
M42 screw
Sony/Min AF
Sony NEX
Minolta MD
Nikon
Olympus OM
Olympus 4/3
Olympus m 4/3
Pentax K
Yashica/Contax
Fuji X
Leica R
Leica M
Leica L39
Samsung NX



Body Caps

Canon AF
Canon FD
M42 screw
Sony/Min AF
Sony NEX
Minolta MD
Nikon
Olympus OM
Olympus 4/3
Olympus M4/3
Pentax K
Contax/Yashica

Adapters

Camera - Lens Adapters

Can AF - FD
Can AF - M42
Can AF - Nikon
Can FD - M42
Oly M4/3 - CAF
Olym 4/3 - Can AF (With aperture ring)
Oly M4/3 - Nikon
Oly M4/3 - Nikon (With aperture ring)
Oly M4/3 - Leica M
Sony/Min AF - MD
Sony/Min AF - M42
Minolta MD - M42
Nikon - M42
Pentax K - M42
Sony NEX - Can AF
Sony NEX - Son/Min AF
Sony NEX - Nikon AI
Sony NEX - Nik AI and G
Sony NEX - PK
Sony NEX - Leica M
Sony NEX - Can AF with aperture ring
Yash/Can - M42

C Mounts

Canon AF
Canon FD
M42
Nikon
Olympus OM
C Mount Oly 4/3
C Mount - Oly Micro 4/3
Pentax K
T2 Thread
Sony NEX
Can AF



T2 Adapters

Can AF
Can FD
Konica
Nikon
Olympus OM
Olympus 4/3
Oly Micro 4/3
Praktica B
Sony/Min AF
Minolta MD
Pentax K
Yashica Contax
Yashica Contax AF



Series 7

37mm
46mm
49mm
52mm
55mm
58mm
62mm
67mm



Reversing Rings

Can AF 52mm
Can AF 58mm
Can FD 52mm
Can FD 55mm
Yash/Cont 52mm
M42 49mm
M42 52mm
M42 55mm
M42 58mm
Min MD 49mm
Min MD 52mm
Min MD 58mm
Sony/Min AF 55
Nikon 52mm
Nikon 58mm
Praktica B 49mm
Pentax K 49mm
Pentax K 52mm
Pentax K 55mm
Pentax K 58mm

Camera Viewing accessories

Screen Hoods
Canon 50D
Canon 350D
Canon 450D
Nikon D70
Nikon D80
Nikon D300

Full shield magnifying Screen Hoods

Canon 50/70/500D
Canon 550D/Nikon 500D
Canon 60D/600D

Eye Cups

Canon 550D type
Nikon D300 type
Chinon
Fuji
Nikon F type
Praktica
Prism Right Angle Viewer

Shutter Release Items

10" Metal Cable Release
18" Metal Cable release
24" Metal Cable release
36" Metal Cable release
10" Vinyl Cable release
18" Vinyl Cable release
20" Vinyl Cable release
36" Vinyl Cable release
20" Air release



Camera Care Items

Medium: Hurricane Blower
Large Blower Brush
Medium Blower Brush
Small Blower brush
Lipstick Lens Brush
Lens Tissues
Small Micro Fibre
(Lens cloth)
Large Micro Fibre
(Lens cloth)
Lens Cleaning Solution
4 Piece Cleaning set
7 Piece Cleaning Set
(In White Snap Box)
2 x Silica Gel
4 x Silica Gel
3 x Digital Screen Protect
(Squeegee and cleaning)
Contact Cleaning Pen
Red Eye Pen



Camera Sling Strap

Concealed Wire, tripod
Bush attach strap
Double concealed wire strap
Wrist strap bush fitting

Comfort Straps

Backing, reverse quick release
Catches Makes hand strap)
Black
Royal Blue
For Canon
For Nikon
For Minolta
For Minolta
For Pentax
For Olympus

30mm-38mm Wide Straps

Plain Black, embossed
For Canon, embossed
For Nikon, embossed
For Minolta, embossed
For Olympus, embossed
For Pentax, embossed
Hand Grip with Camera Platform
Narrow black strap 25mm



Loop Fitting Strap

Metallic Neck Strap
Metallic Wrist Strap

Rain Covers

Basic Rain Cover
Large
Medium
Summer
Winter



Dark Room

16"x17" Changing Bag
27"x29" Changing Bag#
3"x45" Changing Bag
10 piece Film Dev Kit
14 Piece film and print Dev Kit
Dark Room Apron
Straight Tank Thermometer
25mm Dial thermometer
45mm Dial thermometer
2 XS/Steel film Clips
3 x Bamboo Print Tongs
Print/film squeegee
Univ Dev Tank 2 x Spirals
35mm Dev Tank
Spare Univ Spiral
3 x 7"x10" Dev Trays
3 x 12"x10" Dev Trays
3 x 12"x16 Dev Trays
3 x 16"x20" Dev Trays
3 x 16"x20" Dev Trays



Graduated Beakers with Handle

500cc
100cc
2000cc

Graduated H/Duty Measures

50cc
100cc
250cc
300cc
650cc
1000cc

Safelights free standing Or wall fixing

Yellow
Green
Orange
Red

Flash Accessories

Inverted cone attachment give soft daylight result for

Canon 420EX
Canon 580EX
Canon 380EX
Nikon SB 600
Nikon SB 900

Diffusers

Canon 380EX
Canon 420EX
Canon 430EX
Canon 540EX
Canon 550EX
Canon 580EX
Canon 600ES
Nikon SB600
Nikon SB800
Nikon SB900

For v Pop up Flash
Soft Flash Elasticated Cover

Flash Brackets

Straight Flash Bracket
Angle Flash Bracket
Pro Bracket 1
Pro Bracket 2
Pro Bracket 3
Pro Bracket 5
Pro Bracket 5
Hot Shoe Co axial
Hot shoe with lead
Flash Slave Unit
Flash Slave Unit with Sucker
Flash Slave Nikon TTL



Flash Leads Pc Pc

.05m Straight
1m Straight
3m Straight
3m Straight
5m Straight
10m Straight
3m Coiled
5m Coiled



Flash Leads PC- two pin AC

0.5m straight
1m straight
2m straight
3m straight
5m straight

Film Items

Film Cement
100 x super 8 splicing tape
Super 8 Tape Splicer
35mm Plastic reloadable
Cassettes
Film Cassette Opener
Bulk Film Loader
Attaché case 5 x 50 din mag
Attaché Case up to 600 slides
APS Film Case
Daylight Slide Viewer
3 x Mag Slide Viewer
2 X Mag Slide Viewer
Auto Slide Viewer
5"x4" Slide Sorter
6"x10" Slide Sorter
Box of 6 Acrylic Slide panels
Twin 50 Din Mag
Twin 50 CS Mag
Hanimax Randal Mag
Hanimax Straight
Kodak Carousel c/w lid

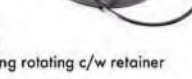


Filter Accessories/Rings

2x Filter Wrench 48 - 58mm
2x Filter Wrench 62 - 77mm
Folding Filtr. Pouch 4 x - 86mm
Folding Filtr. Pouch 4 x - 67mm
Folding Filtr. Pouch 9 x - 86mm
Folding Filtr. Pouch 9 x - 67mm

Filter Rings with Ret also can be used as distance rings - black

25.5mm
27mm
28mm
30mm
30.5mm
34mm
35.5mm
37mm
37.5mm
40.5mm
43mm
46mm
48mm
49mm
52mm
55mm
58mm
62mm
62mm deep
67mm
72mm
72mm deep
77mm
82mm
86mm
95mm
105mm
127mm



Filter Ring rotating c/w retainer

46mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm
82mm
86mm



Lens Hood

Collapsible rubber

40.5mm
43mm
46mm
49mm
52mm



55mm
58mm
67mm
72mm
77mm

Wide Angle

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



Combi Two stage WA - Tele

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



Non Collapsible Lens Hood

Petal Hood Screw fit can be Rotated to centralise

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



Metal

27mm
28mm
30mm
30.5mm
34mm
37mm
40.5mm
43mm
46mm
48mm
82mm



Leica type Metal Hoods

37mm
39mm
40.5mm
43mm
49mm

Lens Caps

Snap Caps

27mm
28mm
30/30.5mm
34mm
37mm
40.5mm
43mm
46mm
48mm
49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm
82mm
86mm
95mm
105mm



With center grips

49mm
52mm
55mm
58mm
62mm
67mm
72mm
77mm



White Balance Snap Caps

52mm
55mm
58mm
62mm
67mm
72mm
77mm
82mm



Lens Pouches

With draw string

75x90mm
75x110mm
90x140mm
90x170mm
90x200mm

Zippered lid and filter compartment

Small
Medium
Large
Extra large

Shoe Fitting Spirit Levels

2 Way
2 Way for Sony
3 Bubble
3 Bubble for Sony



Stepping Rings

Stepping Ring 25-28mm
Stepping Ring 25-30mm
Stepping Ring 25-37mm
Stepping Ring 27-28mm
Stepping Ring 27-30mm
Stepping Ring 27-37mm
Stepping Ring 27-43mm
Stepping Ring 27-46mm
Stepping Ring 27-49mm
Stepping Ring 27-52mm
Stepping Ring 28-27mm
Stepping Ring 28-30mm
Stepping Ring 28-30.5mm
Stepping Ring 28-35.5mm
Stepping Ring 28-37mm
Stepping Ring 30.5-25mm
Stepping Ring 30.5-27mm
Stepping Ring 30.5-28mm
Stepping Ring 30.5-33mm
Stepping Ring 30.5-35.5mm
Stepping Ring 30.5-37mm
Stepping Ring 30.5-43mm
Stepping Ring 30.5-46mm
Stepping Ring 30.5-49mm
Stepping Ring 30.5-52mm
Stepping Ring 30.5-55mm
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Stepping Ring 30.5-112mm
Stepping Ring 30.5-117mm
Stepping Ring 30.5-122mm
Stepping Ring 30.5-127mm
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Stepping Ring 30.5-692mm
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Stepping Ring 30.5-707mm
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Stepping Ring 30.5-717mm
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Stepping Ring 30.5-737mm
Stepping Ring 30.5-742mm
Stepping Ring 30.5-747mm
Stepping Ring 30.5-752mm
Stepping Ring 30.5-757mm
Stepping Ring 30.5-762mm
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Stepping Ring 30.5-772mm
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Stepping Ring 77-72mm
Stepping Ring 77-82mm
Stepping Ring 82-67mm
Stepping Ring 82-72mm
Stepping Ring 82-77mm
Stepping Ring 82-86mm
Stepping Ring 86-82mm
Hasselblad Adapter B50-52
Hasselblad Adapter B50-55
Hasselblad Adapter B50-58
Hasselblad Adapter B50-67
Hasselblad Adapter B60-58
Hasselblad Adapter B60-62
Hasselblad Adapter B70-72
Rollei Adapter 66-67mm
Rollei Adapter 66-72mm

Scrapbook 3L

500 x 10mm Clear Photo Corners
250 x 10mm Clear Photo Corners
250 x 10mm Gold Photo Corners
250 x 19mm Photo Corners
224 x Black Photo Corners
252 x Silver Classic Photo Corners
252 x White Classic Photo Corners
108 x Gold Classic Photo Corners
500 x Photo double sided Pads
Easy Mount Runner Permanent
Small Double sided tape
6 Niter High Tack double sided Tape

Tripods and Ball Heads

Tripod Bushes Eng.-Cont
Pro Tripods with long and short col,
3 step leg spray, bag hook, case
Shoulder strap
28mm Alloy 4 section
22mm 4 Section Carbon Fibre
28mm 4 Section Carbon Fibre
32mm 4 Section Carbon Fibre
Spare Tool Kit
Pro Monopods 4 section
27mm Alloy with tilt Platform
28mm 4 Section Carbon Fibre with Ball
Pad Foot
32mm 4 Section Carbon Fibre with Ball
Pad Foot
Light weight Alloy with pan tilt, spiri
level Geared centre col. Plus case
23mm three section
26mm three section
Ball and Socket Heads
24mm series 0
30mm series 0

36mm series 0
105mm 3 Way
120mm 3 Way
Std BS large
Std BS small
GR Plate 1
GR Plate 2
GR Plate 3
GR Plate 4
GR Plate 5
GR Plate 6
GR Plate 7 for L/Alloy



Flexible Grip Pods

Small
Medium
Large
Wire Flexi Pod
G Clamp with ball head

KOOD DSLR Rigs

K Rig b1
K Rig 2
K Rig 3
K Rig 4
Camera Cage

KOOD Stead Cam

120cm Steady Cam
1 Spring vest
2 Spring Vest
60cm Steady Cam



Tracked Slider

60cm, 80cm, 100cm, 120cm

Skate Wheeled Dollies

K Small 4 wheels
K Big 4 Wheels, 2 x stands
K Big 3 Wheels
K 2 x Dolly Stands

Follow Focus Devices

0 for rods/GR Clamp, Lens Gear Belt
1 for rods, Lens gear belt
2 for Camera, L Mount, Lens Gear Belt
3 Rods, Hard Stoppers, Lens Gear Belt
4 for Rods Hard Stopper,
Quick release, Lens Gear Belt

Matte Boxes

KM1 KM2 KM3

Support Items

7" Arm
11" Arm
Arm Rod Clamp
Super crab Clamp
Speed crank for FO-4
12" Whip
18" Whip
Large Lens Support
LENS Gear Belt
Zoom Lever Gear Ring
18mm Connectors and Rods for Rig 1
C Arm and Top Handle
Platform with 40cm Rods
L connector
Z Connector

Complete Rigs

Rig 1 with Top Handle
Rig 2 With Top Handle
Rig 3 F/Focus 4, KM2,
Crack, Whip and case
Rig 4, KF3, KM3
Cage set connector 2, Rods,
Top Handle KF 1, KM1



CAN BE ORDERED FROM ANY INDEPENDENT RETAILER

KOOD

KOOD International Limited, Unit 6, Wellington Road, London Colney AL2 1EY

Tel: 01727 823812 Fax: 01727 823336 E-mail: koodinternational@gmail.com

www.koodinternational.com

KOOD BRAND PRODUCTS ARE EXPORTED WORLDWIDE

KOOD SUPPLIES EVERY PART OF THE PHOTO TRADE - HOME AND EXPORT.

EMAIL: koodinternational@gmail.com FOR DETAILS OF STOCKIST IN YOUR AREA OR, IF YOU ARE A CAMERA EQUIPMENT TRADER,
SEND YOUR DETAILS FOR ACCOUNT APPLICATION AND TRADE SUPPLY PRICES

- 1) KOOD uses small untoughend, thick Pilkington Optical Glass Mold's to produce the highest possible optically flat resin Filters without curvature to ensure infinity focus
- 2) Casting system eliminates all bleach so no loss of density or colour over time
- 3) Batch tested every 12 filters to maintain good neutrality
- 4) All filters packed in between card, in wallets which allow no movement or dust
- 5) KOOD Manufactures its own filters from casting to packing

A FILTER TO FIT ALL COKIN A SIZE SYSTEMS



A Filter Holder Set Adapter Rings Only Fit Kood Holder

A Filter Holder Cap
A Filter Holder Hood
A Adapter Ring 37mm
A Adapter Ring 38.1mm
A Adapter Ring 40.5mm
A Adapter Ring 46mm
A Adapter Ring 49mm
A Adapter Ring 52mm
A Adapter Ring 55mm
A Adapter Ring 58mm
A Adapter Ring 62mm

GRADIENTS

0.3 ND Gradient Soft
0.3 ND Gradient Hard Cut
0.6 ND Gradient Soft
0.6 ND Gradient Hard Cut
0.9 ND Gradient Soft
0.9 ND Gradient Hard Cut
Light Blue Graduated
Dark Blue Graduated
Cool Blue Gradient
Light Green Graduated
Dark Green Graduated
Light Mauve Graduated
Dark Mauve Graduated
Light Red Graduated
Dark Red Graduated
Light Tobacco Graduated
Dark Tobacco Graduated
Light Fog Graduated
Strong Fog Graduated
Light Yellow Graduated
Dark Yellow Graduated
Light Sunset Graduated
Dark Sunset Graduated

POLARIZERS

Linear Polariser Filter
Circular Polariser Filter

NEUTRAL DENSITY

Neutral Density 2
Neutral Density 4
Neutral Density 8

STARS AND DIFFRACTIONS

Star x 4
Star x 6
Star x 6 with centre spot
Star x 8
Diffraction 2x
Diffraction 36x
Diffraction 4x
Diffraction Star 4
Diffraction Star 8
Diffraction Square
Diffraction Halo

CLOSE UP'S

Close Up 1
Close Up 2
Close Up 4
Split Field

MULTI IMAGE AND SPEED

Multi Image 3
Multi Image 5
Multi Image 7
Speed

COLOURS

20 x Polyester colour set
Yellow
Orange
Green
Red
Sepia
Sky



CONVERSION

20 x Wratten polyesters set

80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB
FLD
FLW



DOUBLE EXPOSURE AND MASKS

A Double Exposure
A Double Mask 1
A Double Mask 2
A PSF



DIFFUSERS AND FOGS

A light Diffuser
A Strong Diffuser
A Fog 1
A Fog 2

NETS

Net Blue
Net Grey
Net Green
Net Orange
Net Red
Net Violet
Net White



SPOTS

Oval Spot Blue
Oval Spot Clear
Oval Spot Grey
Oval Spot Red
Oval Spot White
Spot Blue
Spot Clear
Spot Grey
Spot Green
Spot Orange
Spot Red
Spot Violet
Spot White
Wide Spot Blue
Wide Spot Clear
Wide Spot Grey
Wide Spot Green
Wide Spot Orange
Wide Spot Red
Wide Spot Violet
Wide Spot White



P SYSTEM TO FIT ALL COKIN P SIZE SYSTEMS

P Size Holder Kood Adaptor Filter Rings + Cokin Holders

P Adapter Ring 38.1mm
P Adapter Ring 49mm
P Adapter Ring 52mm
P Adapter Ring 55mm
P Adapter Ring 58mm
P Adapter Ring 62mm
P Adapter Ring 67mm
P Adapter Ring 72mm
P Adapter Ring 77mm
P Adapter Ring 82mm



GRADIENTS

0.3 ND Gradient Soft
0.3 ND Gradient Hard Cut
0.6 ND Gradient Soft
0.6 ND Gradient Hard Cut
0.9 ND Gradient Soft
0.9 ND Gradient Hard Cut
Light Blue Graduated
Dark Blue Graduated
Cool Blue Graduated
Light Green Graduated
Dark Green Graduated
Light Grey Graduated

Light Mauve Graduated
Dark Mauve Graduated
Light Red Graduated
Dark Red Graduated
Light Tobacco Graduated
Dark tobacco Graduated
Light Yellow Graduated
Dark Yellow Graduated
Light Sunset Graduated
Dark Sunset Graduated

POLARIZERS

Linear Polariser
Circular Polariser

NEUTRAL DENSITY

ND400 9 Stops (Japanese Glass)
available Round (Back Slot) Square
(for use with PL, star etc)
ND16 4 Stops (Japanese Glass)
Neutral Density x2
Neutral Density x4
Neutral Density x8
Neutral Density x8 (Glass)

INFRA RED 720 P FILTER

Infra Red 720 Optical Glass

STARS AND DIFFRACTIONS

Starburst x4
Starburst x6
Starburst x8
Diffraction 2x
Diffraction 36x
Diffraction Double Halo
Diffraction Halo
Diffraction 4x Star
Diffraction Filter DS8
Diffraction Square

CLOSE UP FILTERS

Close up +1
Close Up +2
Close Up +4
Split Field

COLOURS

Yellow
Orange
Green
Red
Skylight
Sepia

DIFFUSERS AND FOGS

Light Diffuser
Strong Diffuser
Light Fog
Strong Fog

CONVERSION FILTERS

80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLD
FLW
FLB



DOUBLE EXPOSURE

Double Exposure
Solar Eclipse Filter

SPOTS

Blue Clear Spot
Clear Spot
Green Clear Centre Spot
Grey Clear Spot
Orange Clear Spot
Clear Oval Spot
Grey Oval Spot
White Oval Spot
Red Clear Spot
Violet Clear Spot
White Clear Spot



Z 100 MM FILTERS GRADIENTS 100 X 125MM

0.3 ND Gradient Soft
0.3 ND Gradient Hard Cut
0.6 ND Gradient Soft
0.6 ND Gradient Hard Cut
0.9 ND Gradient Soft
0.9 ND Gradient Hard Cut
Light Blue Graduated
Dark Blue Graduated
Light Green Graduated
Dark Green Graduated
Light Tobacco Graduated
Dark tobacco Graduated
Light Sunset Graduated
Dark Sunset Graduated

NEUTRAL DENSITY

Neutral Density 2
Neutral Density 4

DIFFUSERS AND FOGS

Diffuser Light
Diffuser Strong
Fog 1
Fog 2

COLOURS

Yellow
Orange
Red
Green
Sepia
Skylight

CONVERSION FILTERS

80A
80B
80C
81A
81B
81C
82A
82B
82C
85A
85B
85C
FLB

Spot Clear
Spot Oval
Spot White



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All Japanese filters are packed in a twist box

Underwater Filters Blue water for water with Coral

UK OPTICAL RESIN MADE IN UK

Blue Water	100mm x 100mm
Blue Water	104mm Disc
Blue Water	125mm x 125mm
Blue Water	27mm
Blue Water	30mm
Blue Water	30.5mm
Blue Water	34mm
Blue Water	37mm
Blue Water	40.5mm
Blue Water	43mm
Blue Water	46mm
Blue Water	49mm
Blue Water	52mm
Blue Water	55mm
Blue Water	58mm
Blue Water	62mm
Blue Water	67mm
Blue Water	72mm
Blue Water	77mm

For water without Coral

Green Water	100mm x 100mm
Green Water	104mm Disc
Green Water	125mm x 125mm
Green Water	27mm
Green Water	30mm
Green Water	30.5mm
Green Water	34mm
Green Water	37mm
Green Water	40.5mm
Green Water	43mm
Green Water	46mm
Green Water	49mm
Green Water	52mm
Green Water	55mm
Green Water	58mm
Green Water	62mm
Green Water	67mm
Green Water	72mm

SLIM KOOD FILTERS MADE IN CHINA

UVC	46mm
UVC	49mm
UVC	52mm
UVC	55mm
UVC	58mm
UVC	62mm
UVC	67mm
UVC	72mm
UVC	77mm
UVC	82mm
UVC	86mm
52mm UV Multi Coated	
55mm UV Multi Coated	
58mm UV Multi Coated	
62mm UV Multi Coated	
67mm UV Multi Coated	
72mm UV Multi Coated	
77mm UV Multi Coated	
46mm PLC	
49mm PLC	
52mm PLC	
55mm PLC	
58mm PLC	
62mm PLC	
67mm PLC	
72mm PLC	
77mm PLC	
82mm PLC	
86mm PLC	

OPTICAL FILTERS MADE ON A MERCURY BED MADE IN JAPAN

UV	24mm
UV	25mm
UV	27mm
UV	28mm
UV	30mm
UV	30.5mm
UV	34mm
UV	37mm
UV	40.5mm
UV	43mm
UV	46mm
UV	49mm
UV	52mm
UV	55mm
UV	58mm
UV	62mm
UV	67mm
UV	72mm
UV	77mm
UV	82mm
UV	86mm

OPTICAL FILTER GROUND GLASS

Skylight	1B 37mm
Skylight	1B 40.5mm
Skylight	1B 43mm
Skylight	1B 46mm
Skylight	1B 48mm
Skylight	1B 49mm
Skylight	1B 52mm
Skylight	1B 55mm
Skylight	1B 58mm
Skylight	1B 62mm
Skylight	1B 67mm
Skylight	1B 72mm
Skylight	1B 77mm
Skylight	1B 82mm

OPTICAL FILTERS MADE ON A MERCURY BED

Skylight	24mm
Skylight	25mm
Skylight	25.5mm
Skylight	27mm
Skylight	28mm
Skylight	30mm
Skylight	30.5mm
Skylight	34mm
Skylight	35.5mm
Skylight	37mm
Skylight	37.5mm
Skylight	40.5mm
Skylight	43mm
Skylight	46mm
Skylight	48mm
Skylight	49mm
Skylight	52mm
Skylight	55mm
Skylight	58mm
Skylight	62mm
Skylight	67mm
Skylight	69mm
Skylight	72mm
Skylight	77mm
Skylight	82mm
Skylight	86mm
Skylight	95mm

INFRA RED 720nm Opt. GROUND GLASS

Infra Red	49mm
Infra Red	52mm
Infra Red	55mm
Infra Red	58mm
Infra Red	62mm
Infra Red	67mm
Infra Red	72mm
Infra Red	77mm
Infra Red	82mm
Infra Red	86mm
Skylight	105mm

Opt. GROUND GLASS 2 STOPS

ND4	27mm
ND4	28mm
ND4	30.5mm
ND4	34mm
ND4	35.5mm
ND4	37mm
ND4	37.5mm
ND4	40.5mm
ND4	43mm
ND4	46mm
ND4	48mm
ND4	49mm
ND4	52mm
ND4	55mm
ND4	58mm
ND4	62mm
ND4	67mm
ND4	72mm
ND4	77mm

THREE STOP

ND8	37mm
ND8	40.5mm
ND8	46mm
ND8	49mm
ND8	52mm
ND8	55mm
ND8	58mm
ND8	62mm
ND8	67mm
ND8	72mm
ND8	77mm

4 STOPS	
ND16	46mm
ND16	52mm
ND16	55mm
ND16	58mm
ND16	62mm
ND16	67mm
ND16	72mm
ND16	77mm
ND16	82mm

Opt. GROUND GLASS

9 STOPS	
ND 400	52mm
ND 400	58mm
ND 400	62mm
ND 400	67mm
ND 400	72mm
ND 400	77mm
ND 400	82mm

Opt. GROUND

Polariser	Linear 39mm
Polariser	Linear 43mm
Polariser	Linear 46mm
Polariser	Linear 48mm
Polariser	Linear 49mm
Polariser	Linear 52mm
Polariser	Linear 55mm
Polariser	Linear 58mm
Polariser	Linear 62mm
Polariser	Linear 67mm
Polariser	Linear 72mm
Polariser	Linear 77mm
Polariser	Linear 82mm
Polariser	Linear 86mm

Polariser	Circular 25mm
Polariser	Circular 25.5mm
Polariser	Circular 27mm
Polariser	Circular 28mm
Polariser	Circular 30mm
Polariser	Circular 30.5mm
Polariser	Circular 34mm
Polariser	Circular 35.5mm
Polariser	Circular 37mm
Polariser	Circular 37.5mm
Polariser	Circular 40.5mm
Polariser	Circular 43mm
Polariser	Circular 46mm
Polariser	Circular 48mm
Polariser	Circular 49mm
Polariser	Circular 52mm
Polariser	Circular 55mm
Polariser	Circular 58mm
Polariser	Circular 62mm
Polariser	Circular 67mm
Polariser	Circular 72mm
Polariser	Circular 77mm
Polariser	Circular 82mm
Polariser	Circular 86mm

Opt. GROUND CLOSE UP SETS +1, +2, +3

Close Up Set	37mm
Close Up Set	40.5mm
Close Up Set	43mm
Close Up Set	43.5mm
Close Up Set	46mm
Close Up Set	49mm
Close Up Set	52mm
Close Up Set	55mm
Close Up Set	58mm
Close Up Set	62mm
Close Up Set	67mm
Close Up Set	72mm
Close Up Set	77mm
Close Up Set	82mm made in China

Opt. GROUND HALF DIOPTR

Split Field	49mm
Split Field	52mm
Split Field	55mm
Split Field	58mm
Split Field	62mm
Split Field	67mm

Opt. GLASS VERY FINE ETCHED

Starburst	4X 27mm
Starburst	4X 28mm
Starburst	4X 30.5mm
Starburst	4X 34mm
Starburst	4X 35.5mm
Starburst	4X 37mm
Starburst	4X 40.5mm

Starburst	4X 43mm
Starburst	4X 43.5mm
Starburst	4X 46mm
Starburst	4X 49mm
Starburst	4X 52mm
Starburst	4X 55mm
Starburst	4X 58mm
Starburst	4X 62mm
Starburst	4X 67mm
Starburst	4X 72mm
Starburst	4X 77mm
Starburst	6X 28mm
Starburst	6X 30.5mm
Starburst	6X 34mm
Starburst	6X 37mm
Starburst	6X 40.5mm
Starburst	6X 43mm
Starburst	6X 46mm
Starburst	6X 49mm
Starburst	6X 52mm
Starburst	6X 55mm
Starburst	6X 58mm
Starburst	6X 62mm
Starburst	6X 67mm
Starburst	6X 72mm
Starburst	6X 77mm

Starburst	8x 37mm
Starburst	8x 49mm
Starburst	8x 52mm
Starburst	8x 55mm
Starburst	8x 58mm
Starburst	8x 62mm
Starburst	8x 67mm
Starburst	8x 72mm
Starburst	8x 77mm

DIFFUSER

Soft Focus	49mm
Soft Focus	52mm
Soft Focus	55mm
Soft Focus	58mm
Soft Focus	62mm
Soft Focus	67mm
Soft Focus	72mm

FOG OPTICAL GLASS

Fog	49mm
Fog	52mm
Fog	55mm
Fog	58mm
Fog	62mm
Fog	67mm
Fog	72mm

Opt. DIOPTR WITH CENTER HOLE FOR SHARP CENTER

Centre Spot Clear	49mm
Centre Spot Clear	52mm
Centre Spot Clear	55mm
Centre Spot Clear	58mm
Centre Spot Clear	62mm

Multi Image	3x 49mm
Multi Image	3x 52mm
Multi Image	3x 55mm
Multi Image	3x 58mm
Multi Image	5x 52mm
Multi Image	5x 58mm

Colours for B&W Ground optical glass

ONE STOP

Yellow	2x 46mm
Yellow	2x 49mm
Yellow	2x 52mm
Yellow	2x 55mm
Yellow	2x 58mm
Yellow	2x 62mm
Yellow	2x 67mm
Yellow	2x 72mm
Yellow	2x 77mm
Yellow	2x 82mm
Yellow	2x 86mm

ONE STOP

V/G	2x 49mm Yellow Green
V/G	2x 52mm
V/G	2x 55mm
V/G	2x 58mm
V/G	2x 62mm
V/G	2x 67mm
V/G	2x 72mm

ONE AND ONE THIRD STOP

Orange	2x 46mm
Orange	2x 49mm
Orange	2x 52mm
Orange	2x 55mm
Orange	2x 58mm
Orange	2x 62mm
Orange	2x 67mm
Orange	2x 72mm
Orange	2x 77mm
Orange	2x 82mm
Orange	2x 86mm

TWO STOPS

Green	2x 46mm
Green	2x 49mm
Green	2x 52mm
Green	2x 55mm
Green	2x 58mm
Green	2x 62mm
Green	2x 67mm
Green	2x 72mm
Green	2x 77mm
Green	2x 82mm
Green	2x 86mm

THREE STOP

Red	2x 46mm
Red	2x 49mm
Red	2x 52mm
Red	2x 55mm
Red	2x 58mm
Red	2x 62mm
Red	2x 67mm
Red	2x 72mm
Red	2x 77mm
Red	2x 82mm
Red	2x 86mm

Conversion Filters

We are unable to replace these with Japanese filters - replacements will be UK Optical resin filters

JAPANESE OPTICAL GLASS OR UK OPTICAL RESIN

80A	52mm	82B	52mm
80A	55mm	82B	55mm
80A	58mm	82B	58mm
80A	62mm	82B	62mm
80A	67mm	82B	67mm
80A	72mm	82B	72mm
80A	77mm	82B	77mm
80B	49mm	85A	49mm
80B	52mm	85A	52mm
80B	55mm	85A	55mm
80B	58mm	85A	58mm
80B	62mm	85A	62mm
80B	67mm	85A	67mm
80B	72mm	85A	72mm
80B	77mm	85A	77mm
81A	49mm	85B	49mm
81A	52mm	85B	52mm
81A	55mm	85B	55mm
81A	58mm	85B	58mm
81A	62mm	85B	62mm
81A	67mm	85B	67mm
81A	72mm	85B	72mm
81A	77mm	85B	77mm
81B	49mm	FLD	49mm
81B	52mm	FLD	52mm
81B	55mm	FLD	55mm
81B	58mm	FLD	58mm
81B	62mm	FLD	62mm
81B	67mm	FLD	67mm
81B	72mm	FLD	72mm
81B	77mm	FLD	77mm
82A	49mm	FLW	49mm
82A	52mm	FLW	52mm
82A	55mm	FLW	55mm
82A	58mm	FLW	58mm
82A	62mm	FLW	62mm
82A	67mm	FLW	67mm
82A	72mm	FLW	72mm
82A	77mm	FLW	77mm
82B	49mm		



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2015 Dates £99

April 19th, May 17th; Golden Eagle will fly, and perch in carefully chosen natural settings. Jesses hidden for static shots. Controlled flying. Also selection from; Owls, Buzzard, Hawks, Goshawk Max. 8 photographers.

Cheetahs, Lions, Foxes, Birds of Prey, Cambs.

£109

April 18th, June 28th; Privileged access to Cheetahs, Bengal Tiger, White Tiger & Corsac Foxes. The Cheetah & Tiger enclosures are not mowed for enhanced photographic opportunities. Private Displays by various Birds of Prey, both static & flying. Jesses hidden for static shots. New Cheetah Cubs for 2015

Amazing Bat Photos & Learn Fill-in Flash Techniques

£129

April 15th, 17th; Oxfordshire. We will concentrate on the Bats first. Take amazing bat photos. Practice fill-in flash on many other wildlife subjects in different lighting conditions. Max 4 persons. We are most happy to lend you a Canon digital camera and flash unit for the day. Indoor exhibits make weather conditions irrelevant.

Big Cats at WHF, Smarden in Kent

£149

March 21st, 28th. April 11th, May 9th; Up close to African Lions, Bengal + Siberian + Sumatran Tigers, Serval, Cheetah, Pumas, Jungle Cat, Amur & Snow Leopards, Black Leopards, Clouded Leopards, Fishing Cat. Large open enclosures. UK's most popular photo workshop. Really special photo opportunities from just inches away. Two sets of Lion Cubs born July & August 2013. Huge natural enclosure. Max 12 clients.

Big Cats at WHF, Smarden in Kent

- Specialist event for just 6 photographers - includes Jaguar £199

April 8th, 9th, 10th; Full day as above, but with additional space at each enclosure. Time is also put aside to review your photos at lunchtime. One to one tuition throughout this very special day. You will see all the animals as above and you will have more personal interaction with the cats. Now including Jaguar.

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Gorillas & African Safari Experience, Port Lympne

£149

March 22nd, May 3, 10, 31st; 3 gorilla sessions. No wires, fences or bars throughout the day. Clean backgrounds plus Privileged Access. Photograph at eye level over moat. Huge male silverbacks + family group. Private VIP Safari for 2.5 hours. Rhinos, Wildebeest, Eland, Zebras, Giraffes, Buffalo, Ostriches, Deer.

Birds of Prey Workshop, Bedford

£99

April 25th, 26th; Private flying displays on pre-determined flightpath helps you to focus on birds in flight. Excellent opportunities with carefully chosen backgrounds. Also static shots in outstanding wooded locations. Jesses carefully hidden. This location boasts one of the largest collections of Birds of Prey in the UK. White tailed Sea Eagle, Bald Eagles, Hawks, Owls, Falcons, Kestrels, Buzzards and Long Eared Owl (new).

Foxes, Otters, Wildcats, Badgers & more, Surrey.

£139

July 6th, 7th, 8th; Inside enclosures 'til sunset. Also Owls, Snakes, Badgers, Polecats, Weasels, Hedgehog, Harvest Mice & various Deer. This is possibly England's longest established photographic venue. 2 sessions with the foxes, sometimes only inches away from you. Time is spent inside enclosures with Foxes, Otters & Scottish Wildcats. Badgers GUARANTEED. No fences or wires to shoot through for any subject today.

Small Cats Workshop, Welwyn, Herts.

£99

April 22, 23rd; Privileged access to Snow Leopards, Amur Leopards, Pumas, Caracal, Leopard Cat, Lynx, Servals, Golden Cat. As featured on recent series of TV programs on Animal Planet. Small groups. Tuition

Bass Rock Gannets

£185

June 5, 7, 11, 21st; Private boat. Exclusive use of island for just 10 photographers. 50,000 pairs of nesting gannets on one small island. 4.5 hours photography. Amazing close-ups & fantastic flight shots. Large crate of fish fed to gannets as they dive into the sea. An amazing sight that you will never forget.

Gannets diving off Bass Rock

£99

June 19th; Fantastic new workshop for 2014. We sail round Bass Rock without landing on the island. A whole hour of throwing fish into the sea for the Gannets to catch. Amazing diving shots. 1,000 + dives. Tuition.

Farne Islands Puffins (Over 5 hrs photography)

£89

June 6th, 10th, 17th, 20th; 20 species of birds. 50,000 puffins. Guillemots, Razorbills, Shag, Arctic Tern colony etc. You will get unbelievably close to some of the species. Get that much sought after shot of Puffins with their beaks crammed full of sand eels. Tips and Tuition. Approximately 5 hours photography.

Pro Birds of Prey Shoot, Bamburgh, Northumberland.

£139

June 13th, 14th; Amazing photography opportunities. Hill top views overlooking large extensive valleys and seascapes. Rocks and gorse bushes abound. Golden Eagle, Peregrine Falcon, Snowy Owl, Eagle Owl and Barn Owl will be placed in really natural situations. Jesses will be hidden where possible for those perfect "in the wild" shots. Can combine with Bass/Farne as this location is very close to the Farne Islands.

Pro Birds of Prey Shoot (2), Bamburgh, Northumberland.

£139

June 4th, 8th, 12th, 16th; New venue. Both the falconer and the birds are different to workshop above. Venues are about 20 miles apart. We will take two of the birds down to an amazingly beautiful, little known waterfall. This will provide a unique backdrop for your subjects. The falls are surrounded by trees covered with mosses and lichens. We will photograph up to 10 different species, mainly British. Maximum 8 photographers.



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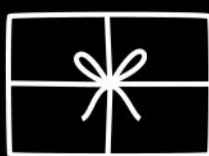
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CLOUR CALIBRATION IS one of the most overlooked parts of the image-making process. If the monitor, screen or display that you're editing your images on is showing you incorrect colours and exposure information then the likelihood is that the images that other people are seeing, be it in printed or digital form, look very different! The only way to ensure that your images appear exactly as intended is to calibrate your monitor, giving you total confidence that everybody else sees them as you want them to be.

As well as giving you a true base from which to start, colour calibration is also essential when printing your images. By ensuring that your monitor and printer are singing from the same hymn sheet, you can be sure that the final prints will accurately represent your on-screen image.

It may sound complex at first, but display calibration has never been easier or quicker, thanks to the innovative and compact £140 ColorMunki Display. Comprising of a small USB-powered calibrator and included wizard-driven software, the ColorMunki Display can be used to accurately fine-tune

almost any screen regardless of operating system. This is invaluable if you use multiple computers, or several displays from different manufacturers on one machine as the different monitors can be calibrated to match exactly. While it's plug-and-play, there are also more advanced options, should you wish for greater control and customisation.

The ColorMunki Display even takes into account the ambient light in your working environment as well as any flare from your monitor, and can apply a profile to combat any colour casts or ill effects that you might see when editing as a result of this.

What's more, with the popularity of mobile devices, the ColorMunki can also be used with X-Rite's free ColorTRUE mobile application for iOS and Android. This ensures that your images look just as good whether viewed on the big screen, or a little one.

To be in with a chance of winning your own ColorMunki Display, courtesy of X-Rite, all you need to do is answer a simple question before the closing date of 18 August 2015. Please note that this competition is only open to readers living in the UK. For further info on X-Rite products, visit: www.xrite.com



HOW TO ENTER

For your chance to win a fantastic ColorMunki Display, answer this simple question:

What is the name of X-Rite's mobile app?

A) ColorYOU B) ColorTRUE C) ColorGLUE

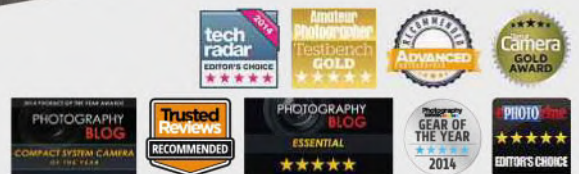
Email your answer, along with your name & address, to: competitions@dslrphotomag.co.uk using the subject 'ColorMunki' by Tuesday 18 August 2015. We'll pick two winners at random and they will receive confirmation within seven days. For full terms and conditions, visit: www.digitalslrphoto.com. Open to UK readers only.

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